Every time I buy a record and read all the information on the jacket, I think to myself, "If I ever get the chance to write liner notes for a record I'm going to put in all the information I wanted to know about the recording sessions, the musicians, the music and the purpose (if any) of the record. Well, having produced and assisted in engineering this record, I have been asked to "say a few words" about it, so here goes.

First and foremost the intent of the record is very clear. I wanted to make available for every musician, the chance to play the great rock hits of OUR time. Furthermore, not just to play the melodies but to play them in close to the original arrangements so the musician (you) can get as much excitement as possible from playing with a record. The tunes picked are, as you can see, really top songs. Maybe almost classics in the rock idiom. Certainly the groups that played the hits are some of the biggest names on the rock scene. Now, for the first time you can play right along with a very tight, hard rock group as they really get into the tunes. If you can read music, all the better because your parts are written out very clearly. Even your solo spots have the original solos written out! I think you're going to dig putting on these tunes. I hope you have as much fun playing along as I did producing the album.

Speaking about producing this album, let me tell you a bit about what was involved in putting it together. (This is the kind of "inside information" I always wanted to read on record jackets.) After having selected the tunes for the "date", the arrangements had to be written. You will hear that these arrangements are very close to the familiar originals. This was done intentionally so that you could feel comfortable with the songs right off, rather than have to "hack" through an unfamiliar arrangement until it came easy. Once the tunes had been arranged all that was left to do was hire good musicians, go into a studio and record them. This is much easier said than done! I chose to use an existing rock group to play the session. I felt the interplay between musicians who work together often is an intangible plus when recording. They tend to find a "groove" together. Finding a group of musicians who could play "Spinning Wheel" as easily as "Satisfaction" was no simple task! After auditioning groups of all description, I finally found one that could "cut" all the "charts" well. We booked studio time in New York and away we went!

A word about recording studios. If you have ever been inside the cockpit of a 747 jet plane, then you have some idea of what kind of feel a modern recording studio has. The sights and sounds are just unbelievable! I'm sorry I can't show you any pictures from the sessions but take my word for it, being in a recording studio is like being in another world (maybe on the planet Zotz!).

Picking a good studio is like selecting a good wine. It has to fit the food as well as the taste. Likewise the studio should be the right size for the group and should have a great sound. The musicians and myself found Lincoln Sound Center a perfect choice. It is rather new and small with the very latest gadgets and equipment. The engineer on our sessions was terrifically competent and easy to communicate with (a must). The "vibes" in the studio were really good for the musicians.

The entire production of the album in your hand took approximately one month. The music was recorded on 1" 8-track tape at 15 ips and later mixed down to 2 track stereo using the Dolby noise reduction system. (It takes out tape hiss completely). These procedures are almost standard practice today when doing multi-track recordings. The entire experience was a great joy for me and I hope as I have said before, that you dig it as much as I do.

That's it. This has been my attempt at filling the gap in liner note literature. (A gap that maybe only I thought needed filling!) I want to thank MMO for this space and the opportunity to bring this album to you. I also want to thank the talented people who you hear on the record:

Monk Oaner, —Arranger, piano, guitar on 'Spinning Wheel', vocals and copyist
Howard Leshaw, — Saxophones, flute, assorted percussion
Lou Hoff, — Saxophones and flute
Donald Hahn, — Trumpet
Allen Fallek, — Trumpet
John Mosca, — Trombone
Ron Gall, — Electric Bass
Larry Hutchinson, — Guitar and vocals (also, cover model on MMO 4067)
Lorraine Feather, — Vocals
Tom Fedele, — Bass solo on 'Light My Fire', cover model on MMO 4068 and indispensable right hand man.

Noel Edward Smith

— Noel Edward Smith

P.S. If you have any thought about this album or ideas for others like it, I would like to read your comments. Please send them along.

MMO

Produced by Noel Edward Smith

Cover photograph: Hal McKusick
Typography: Irv Kratka
Recorded at Lincoln Sound Center
Recording engineer: Albert Grundy
Drum Charts by Al Ipri (MMO 4066)

MUSIC MINUS ONE • 43 West 61st Street • New York, N.Y. 10023

. . . and eight other songs to bring us together.

"This is," the boy said quietly, "the first place I've ever been in where the people cared about me and I cared about them."

He was talking about STAND, Inc., which has evolved from a crisis intervention center and hot line into something much more, something creative and alive and growing.

Something which says to people in the Lower Naugatuck Valley area of Connecticut: there is an alternative. An alternative to loneliness, frustration and hostility. An alternative to all of the things that are happening around you that you cannot believe in or relate to.

On Nov. 12, 1971, almost 300 people jammed the Shelton Congregational Church to hear 13 STAND performers sing 37 songs, and to take part in a Happening.

For on these grooves is the sound of a new community, a sound which shows what can be done when people come in off the streets and work together.

Of the nine songs selected for this album, "Pieces," written and sung by Nina Vansuch, was selected as the title song.

That title is symbolic of what STAND is trying to do: to provide a place — a resource center — where people can put the pieces together.

For while STAND is in the Lower Naugatuck Valley today — an area of some 84,000 people — its members believe that what is happening there must happen in communities all over the state, and indeed, the nation.

SIDE ONE

1. *UNTIL IT'S TIME FOR YOU TO GO*
   Peggy Spivak *ASCAP*
   (Written by Buffy Sainte Marie)
2. *MOURNING — Joe Matto*
   Flute, John Pareles
   (Written by Joe Matto)
3. *PIECES — Nina Vansuch*
   Flute, John Danielecki
   (Written by Nina Vansuch)
4. *NO TIME TO TELL THE WORLD*
   Kate Reynolds — Phil Cater
   (Written by Phil Cater)
5. *I WILL LOVE YOU — Angel Diaz*
   (Written by Shelby Flint and
   Barney Devorzan *ASCAP*

SIDE TWO

1. *THE MASTER SONG — Karen Pawluk*
   (Written by Leonard Cohen) *SMC*
2. *KANSAS CITY — D.J. Peck*
   (Written by Mike Stollers and
   Jerry Liebert)
3. *HEY, ROCK THE BOAT — Seiden and*
   Lunney
   (Written by Sparks Lunney)
4. *SEE THE CHILDREN — Diane Fosdick*
   (Written by Diane Fosdick)

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TRANSITION

KENNY ROGERS AND THE FIRST EDITION

Side One

Take My Hand
(Kenny Rogers)
2:53

What Am I Gonna Do
(Carole King and Toni Stern)
2:42

All God's Lonely Children
(Alex Harvey)
3:17

Lay It Down
(Gene Thomas)
4:24

Tulsa Turnaround
(Alex Harvey and Larry Collins)
3:40

Side Two

Poem for My Little Lady
(Mac Davis)
2:36

For the Good Times
(Kris Kristofferson)
3:25

Good Lady of Toronto
(Peter Gallway)
3:30

Two Little Boys
(Edward Madden, Theodore F. Morse and Alan Braden)
3:45

Where Does Rosie Go
(Kim Carnes)
2:18

PRODUCED BY JIMMY BOWEN AND KENNY ROGERS
Arranged by Kenny Rogers
Orchestration by Larry Cansler
Manufactured by Amos Productions, Inc.
Art Direction: Ed Thrasher
Cover Photo: Ed Thrasher
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Special thanks to Don Sciarrotta and Howard Steele
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Shiloh appears on "For the Good Times"
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SIDE 1

ONLY LOVERS 3:34
Vocal, Guitar, Bass: Eric Taylor
Supporting Vocal: Nanci Griffith
Guitar: John Grimaudo

GAME OF HEARTS 4:25
Vocal, Guitar: Eric Taylor
Supporting Vocals: Nanci Griffith
and Susan Fowler ("Good-bye")
Electric Guitar: Steve Beasley
Bass: Gurf Morlix
Percussion: James Gilmer

HEY LITTLE RYDER 3:48
Vocal, Guitar: Eric Taylor
Lead Guitar: John Grimaudo
Percussion: James Gilmer

EAST TEXAS MOON 3:40
Vocal, Guitar: Eric Taylor
Supporting Vocal: Nanci Griffith
Lead Guitar: John Grimaudo

JOSEPH CROSS 6:15
Vocal, Guitar: Eric Taylor
Cello: John Hagen

ONLY LOVERS

Well the highway laughter, I remember it well;
Four o'clock coffee in some all night place.
I'm sorry hitchikers we like to stay to ourselves;
We'll need gas here by morning, we can wash our face.

Not so long ago. . . . .
Hey remember Mexico?
Now the highway feels like just another road
I've got to roll alone.

Maybe we're only lovers;
Maybe the sun won't rise.
If it's so bad to say forever,
Let's make it a long long night.

Well I wasn't born a fool, I was the second son
And it's a fool that believes that he's the only one.
You're the high side of the melody in a far away song
And I'll linger on the harmony
even though the song's been sung.

Not so long ago. . . .
Remember Arkansas, it snowed?
Now the music feels like just another song
I've got to sing alone.

Maybe we're only lovers;
Maybe the sun won't rise.
If it's so bad to say forever,
Let's make it a long long night.

Not so long ago remember Mexico?
Now the highway feels like just another road
And the music feels like just another song
I've got to sing alone.

Maybe we're only lovers;
Maybe the sun won't rise.
If it's so bad to say forever,
Let's make it a long long night.

GAME OF HEARTS

Could be I'm missin' you;
could be I'm lazy, don't wanta try nothin' new.
It's a game of hearts
let the cards lay where they're fallin'.
Babe if you got money to spend
don't lay odds I won't be 'round again.
I just ain't in the mood
and I'm too tired to be gamblin'.

(chorus)
But maybe I'm the kind of gambler
that burns his hands on a brand new moon.
His luck runs pale in the afternoon
and he suffers the cold like the old folks do.
But any gamblin' man will know
that's ever played for love or gold
that the game don't end, you pick what you win
lay down your cards and go.

Could be the sound of good-bye
or the keys in the door --
the sound of the rollin' of the dice on the floor.
I'll raise and you'll call and I'll pass and you'll fold
so honey just deal them round again.
Babe I ain't been lyin' to you.
I just played this game like the gamblers do.
I think it's a shame
bad luck ain't to blame
this time.

(repeat chorus)

HEY LITTLE RYDER

Hey little ryder
Who you been talkin' to?
Would you feel any better girl
if I'd lied to you?
I'll tell it to you like she told it to me
The woman I love is runnin' free.
Only promise I'll make to you is
the sea is green and the sky is blue.

Hey little ryder
Who said I'd be fair?
If we had that conversation
then mama I was not there.
Stop lookin' at me and stop lookin' at you,
It ain't last night, it's this afternoon.
Brand new bottle, just cracked the seal.
My legs 'll bend, but I won't kneel.

Now straight little ryder.
Your coffee tasted fine.
But hell, it's only coffee,
last night you fed me wine.
I tried to tell you who I was
and you just wouldn't listen.
Missin' me is wrong because
she's the one I'm missin'.

Now straight little ryder. . .
I tried to tell you who I was
and you just wouldn't listen.
Missin' me is wrong because
she's the one I'm missin'.

EAST TEXAS MOON

Old friend Pete's in Tennessee
Nashville turnaround
Friend Vince, well he went up east
to think it out
We're still down in east Texas
Holdin' each other up with a smile
drinkin' coffee in the mornin'
and anything at night
And the sun like some old outlaw
is feelin' his way west
He's been up all day
and I figure he's done his best
Ah but let the sun tell you
he's the only one around
Because when he goes
another face shows itself

East Texas moon
Shinin' down on rooftops and backyards
and beer joints and dogs bark
Ain't it fine?
East Texas Moon
Almost Louisiana but not quite
enough light
to stay between the lines

It's a late movie Lon Chaney and me
We've gone through this before
Sunday paper lays wasted
on the floor
Here comes ol' three in the morinin'
and he's layin' down the same ol' lines
I've got to admit the company he keeps
is near about the same as mine
And it looks like maybe I'm losin' myself
Again tonight
Somewhere between what's real
and what just rhymes
Old gray faces all trade places
in the lost and found
and telephone calls are like old postcards
with sound

(repeat chorus)

JOSEPH CROSS

There's word from the cafe
that the old man's ailin'
His eyes are palin'
and the weather took his hands
They say the ring on his finger
was shaped from a bone
from some white man in Missouri
that spilled whiskey on his wife

(chorus)
He has traveled in a sacred circle
and he has traveled on a white man's train
He's killed for hunger his buffalo brother
He's killed for anger and a white man's name

His name was Joseph Cross
and he was raised by the mission
Just one of a hundred Indian boys
that wouldn't tie his shoes
He cried the night his grandpa died
and told him in a vision
"Stay close to the ways of the rattlesnake
stay close to the ways of the grizzly."

(repeat chorus)

In the 1919
chill of December
the bear and the rattler
coil sleepin' hardly breathin
It's a penny to the kitchen boy
to run get sister Lydia
"Now you tell her that old Indian
is sleepin', hardly breathin'."

(repeat chorus)

Someone said it just weren't right
to give him a white man's funeral
Someone said they'd just as soon as not
float him on down the river
But no one touched the ring
and no one said a thing about his chest
where it looked like a bear had ripped him
and a rattler kissed his cheek.

(repeat chorus)

Because. . . (repeat second verse)

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SIDE 2

FEATHERBED 3:21
Vocal, Guitar: Eric Taylor
Supporting Vocals: The Cain Sisters
(Carla and Lela)
Electric Guitar: Steve Beasley
Bass: Gurf Morlix
Percussion: James Gilmer

SHERMANN KARMANN 4:52
Vocal, Guitar: Eric Taylor
Electric Guitar: Steve Beasley
Bass: Gurf Morlix
Percussion: James Gilmer

COWGIRL'S HEEL 3:33
Vocal, Guitar: Eric Taylor
Lead Guitar: John Grimaudo
Piano: Riley Osbourn

CHARLIE RAY McWHITE 6:37
Vocal, Guitar: Eric Taylor
Supporting Vocal: Nanci Griffith
Lead Guitar: John Grimaudo

SHAMELESS LOVE 3:04
Vocal, Guitar: Eric Taylor

FEATHERBED

Well the moon's holdin' whiskey
let's get drunk with the stars
Dance with the hobos
in them rattlin' cars
Keep time with the thunder
when the lightnin's past
It's midnight motion mama
let's make it last
Let's do anything that we might need
to make us any less the lonely
There's two of us we can't be lonesome
Mama won't you let me see you smile some

Chorus
The streets of the city are a featherbed
Let's get lost in the lights tonight
Let's get lost in the lights
Leaves me hungry but she keeps me fed
Let's get lost in the lights tonight
Let's get lost in the lights

Sunrise leaves me
cold and pale
As headlines
rainy mornings
Sundown finds me
fast and clean
and smilin'
without warnin'
Bartender's talkin' with his eyes
drink 'em up boys it's closin' time
The moon just landed on my head
Streets of the city are a featherbed
for me

(repeat chorus)

SHERMANN KARMANN

He was three days out of Mobile
three days without a bath
There's a knock at my door
Throw your things on the floor
and tell me 'bout them times you had
He said "They wasn't bad,
They wasn't special,
It's just the stories I found
in these hurricane towns
get lost in the barroom shuffle."

Karmann plays a melody line
with his fingers flyin' and you keep time
And he will play the blues from his hat to his shoes
and he laughs with you nearly every time

He told me one about the Alamo bar
he'd been sleepin' in his car
and the right hand side of highway 49
had been takin' him too far
He said she wasn't bad her name was Ruth
a little older than he liked
But it's been some time
and we're as good as blind
when you turn out all those lights

Karmann plays her a melody line
With his fingers flyin' and she keeps time
And he will play them blues from his hat to his shoes
and he laughs with Ruth nearly every time

(repeat first verse and shuffle off)

COWGIRL'S HEEL

She's as wild as a hobo dreamin'
how it used to be
When he'd hear that whistle screamin'
he'd come runnin' through the trees
To catch a ride to anywhere, to the moon
If there's trains up there
Yeah, she's as wild as a hobo's dream

You know she talks like she's
from somwheres else
Could be Texas maybe further west
Where the streets are wide and dusty
from the chilly wind's unrest
Where young girls smile from Chevrolets
dressed in their Sunday best
She talks like she's from somewheres else

She's as soft as the river lights
shakin' loose the river night
Where the whiskey-drinkin' young boys
They get a little bit too loud
Where the old men go for fishin'
They don't tell their wives
She's as soft as the river lights

She's as fast as red-maned stallion
she's as quick as a cowgirl's heel
she's as warm as a desert flower
lord, and she's as cold as a hometown jail
She's everything I've told you
and some more
You know that I just need her, I don't know her.

(repeat last verse)

CHARLIE RAY McWHITE

He was coughin' cold and crazy in the rain.
Wish I'd had the sense to ask his name
When I think back on it now, it crossed my mind
but the man that I was lookin' for
was nearly twice his size.
The colors told the truth beneath his eyes
Standin' there in broken shoes
that leaked along the sides.
He had a Florida road map folded down
in the pocket of his raincoat
you know, the plastic kind.

Chorus
The street's a ragin' river when it rains;
That lamp-post is just a lighthouse
dressed in pain.
"Anybody here seen Charlie?"
Young boy says he knows him.
"No sir, we ain't seen him none today."

Silver Airstream stained in rusty chrome.
I knocked upon that trailer door
and found nobody home.
I could smell six months of drunk and dirty clothes.
Musta been fifty empty bottles
fillin' sacks beside the door.
I kicked around inside for just awhile
wonderin' why I was goin' to all this trouble anyhow.
From the looks of things he ain't been around for days.
What the hell man just forget it
I was curious anyway.

(repeat chorus)

I heard footsteps on the front steps just behind me.
She said, "This one ain't for rent son,
but I got one down the line.
God damn it to hell, this place smells, and
I got some work to do, but you don't know how glad I am
to be shed of that old fool."
I asked her what she meant, and she said, "Dead."
She went to work pullin' dirty sheets off a dirty bed.
And she said his name was Charlie Ray McWhite
and he died in Pensacola, Florida
a week ago last night.

(repeat chorus)
". . .and if we had, I doubt we'd tell you anyway."

SHAMELESS LOVE

Some will call it a love song honey
Lost in the melody lost in the rhyme.
Just another song about love gone funny
heard it before a thousand times.
But it's shameless love that sings the song.
When it's all been sung and the music ends
Tears are only salty water
and it's shameless love again.

Some say love is an outlaw raven.
sun goes down and away he flies
To steal the blind man's watch and chain
and ask politely for the time.
Shameless love makes a thief out of me.
Catch me, chain me to the prison walls;
I'll rust the chains with salty water
Shameless love will set me free.

Here's my heart and all that's in it.
Some say roses, and some say thorns.
Some say I'm a fool to give it
Crazy as the moon in midnight storm.
It's shameless love that killed the clown.
Somebody turn that spotlight down
wash his face in salty water
then shameless love abounds.

Wish you'd been the first to love me
Take me to your Texas towered plains.
We could sleep and dream of one another
Far away from the raven's wings.
And it's shameless love makes a dreamer out of me;
Shameless love is all I feel;
Tears are only salty water
and dreams are only real.

(repeat first verse)

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by keith miller & ralph carmichael

LIGHT

LS-5577

NEW WINE

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Narrated by: Keith Miller
Arranged and Conducted by: Ralph Carmichael
Featuring the Ralph Carmichael Singers
Solos by: Ron . . . Jon Joyce / Betty . . . Sharalee Beard / Janie . . . Julie Rinker
Bill . . . Dan Burgess / Sam . . . John Hayden

The idea of being involved with Ralph Carmichael in writing a musical about the Christian Life proves to me that God has a neat sense of humor . . . I can't even read music.

The excitement of hearing ideas come alive and move through music was like seeing my own kids slide down a rainbow.

This story is not my life, but it is about my own loneliness, longing to be accepted, grief, failure to love, and Christian conversion. And it contains the belief that conversion is only a beginning toward a deeper honesty and freedom which we must have if the church is ever going to speak to the real world. It may shock some people and bore others. But it is my own experience of the failure and hope of Christ's people.

Writing this musical was really fun, Ralph! It makes me wish I knew how to do it.

I had never realized the power of music to drive meanings through the protective outer walls of our hearts.

I think the "generation gap" in the church is a "canyon of dishonesty", which we started digging to keep kids far enough away from us so they wouldn't see our phoniness, fear and sin.

I'll never forget one cute girl at the studio auditions. She held up her music and said, "Mr. Miller, what did you mean by the words beginning at the 12th bar?" After a slight pause, I asked her to say the words as she would interpret them. The truth was I wasn't quite sure what a bar was (in music) and had to find out where she had been looking on the page.

When he starts a sentence with, "Of course, I don't know a thing about music," watch out, he's about to tell you something about music even he didn't know he knew! But he'll be right.

When I first met Professor Miller, I figured he'd be another stuffy theologian who wrote books and got lucky with one because of an intriguing title ("Taste of New Wine"). After I got to know Keith, I found that he was dead serious about sharing a very real God experience with anyone and everyone, whatever it cost him.

Shortly after I broached the subject of collaborating on a music piece, I learned that he was really and truly just a frustrated lyricist at heart. . . . He proceeded to open a portfolio with some 200 pieces of poetry. But he wouldn't call them poems; they were "ballads." The guy can paint with words . . . beautiful!

It's no secret that this project had been scheduled for release at least five times. I have shown it to our reps (regional marketing managers) at five national sales conferences. It got to where our dealers seriously doubted the existence of a NEW WINE LP. Do you want to know the real reason for the delay? Simply stated, Keith's situations were just too gut real, the characters uncomfortably open, and the dialogue too earthy. Was the church ready for such shocking honesty?

I would just like to say that my life is far richer for having had the opportunity of working with Keith Miller on this project. It was more than a project, it was a spiritual adventure . . . A time to test values . . . A time to go for broke in spending creative energy and the stuff out of which second efforts are made. I'm trying to talk him into a straight music album . . . His lyrics, my music . . . Maybe he'll have time between books.

Side 1
Overture
You'll Never Be Nobody
How Long?
It Must Be God
Funeral March
Janie's Dead
Certain Things

Side 2
Certain Things, Continued
Are You Blind?
It Can't Be Me
But Where is God?
And That Was All
We Love You God
New Wine

Recorded at TTG
Produced by: Bill Cole
Cover by: Woody Woodward Graphics

Music Book For Your Choir

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NEW WINE
No. 37551

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For Use with
Letter of Joy—Philippians
Side One
33⅓ RPM
Compatible Stereo
Red Adult
32-4017/1a
1. Welcome to Philippi! (6:50)
The Cotton Patch Version of Philippians
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K-703

YOU DON'T HAVE TO BE VERY BIG AT ALL

FLO PRICE with JIM GRANT

Flo Price

Who said dreams never come true?

For a long time, this has been a dream of mine . . . to do a children's album that is completely different, and one that I think even grownups might enjoy listening to (when no one is watching, of course!)

Writing the songs for this album was a most happy experience for me. The only song which is borrowed is called "Lullaby" by Ruth Pallock. I chose to use it because it seemed a perfect way to end the album, simply and tenderly, like Mother's goodnight kiss.

Have you ever heard a tree talk? Jim Grant has — or so it would seem. With his creative writing and performing talents, Jim lends the spice to this album. You can hear him as rambunctious old Mr. Thunder in "He Watches Over Us All," a presentation designed to alleviate the common fears children have of certain sounds and noises by showing God's purpose in all things. Jim pops in and out of several songs, even trying his skill with the "Tongue Twister" which, alas, becomes a bit too much for him. The Grant's three children are among the voices of the children heard throughout the album.

Tell you a secret . . . for those of you who have always thought of Kurt Kaiser as just another outstanding pianist, arranger, choral director, and conductor (which he is), you have a surprise coming! If you'll listen closely, you will hear him make his vocal debut as the third voice in the round called "Bells." My thanks to Kurt for doing exactly as we hoped he would do with the musical arrangements.

So, here we go to side one and the title song which sets the mood for the album. It shows, by using little people from the Bible, just how important children are in God's sight; and that to love and serve Him, really . . . YOU DON'T HAVE TO BE VERY BIG AT ALL.

Flo Price

SIDE ONE

1. You Don't Have To Be Very Big At All — 4:14
2. The Rainbow Song — 2:31
3. Tongue Twisters — 2:47
4. I Will Be Kind — 2:58

SIDE TWO

1. He Watches Over Us All — 6:58
2. Bells Are Ringing — 2:26
3. Mr. Noah's Animals — 3:02
4. Tenderly Jesus Loves You (Lullaby) — 1:23

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WORD WONDER WORLD SERIES
WORD RECORDS • WACO, TEXAS
IN ENGLAND: WORD (UK) LTD., LONDON

Cover photo by Windy Drum

PRINTED IN U.S.A.

YOU DON'T HAVE TO BE VERY BIG AT ALL - Flo Price and Jim Grant

IT'S COOL IN THE FURNACE

A Musical Story of
Shadrach, Meshach and Abednego
as told by
Daniel and Nebuchadnezzar

Music by Buryl Red
Book and Lyrics by Grace Hawthorne
Arranged and Produced by Buryl Red

Daniel—Bill duLaney
Nebuchadnezzar—David McKinley
Buryl Red Mini-Singers
Barbara Robertson — Rehearsal Director

Kids are great
They're honest and fun and, they believe
This album is for kids—to listen to, to sing, to perform
We wrote it to be honest and fun, because we believe, too

Grace Hawthorne
Buryl Red

Grab your kazoo, your bongos, your tambourine, your drum—any instrument that makes *your* kind of music—and join in with the "coolest" kids' music in years!

You can be Shadrach, you can be Meshach, you can be Abednego (they're the good guys). But just beware of that grouchy old King Neb. (His real name is Nebuchadnezzar, but that's much too fancy for an ill tempered old king!) If you don't watch out, he just might try to throw you into his fiery furnace!

If you like rock, if you like calypso, or folk, or jazz, or blues, you'll *love* IT'S COOL IN THE FURNACE. It's got the kind of songs that are super fun to sing, by yourself or with your friends

Listen to IT'S COOL IN THE FURNACE. Sing along with the album. And if you find yourself liking it a whole lot, play the record for your music teacher at school or in your church. Why? because IT'S COOL IN THE FURNACE isn't just a great album for kids, it's also a real neat kids' musical! That's right, your school or church can perform it just like a musical play!

Now don't forget. If you catch anyone like old King Neb sneaking up behind you, you remember to look him right in the eye and tell him, "You don't scare me, King Neb. It's *cool* in the furnace!"

Full musical score available from your music supplier or WORD, Incorporated, Box 1790 Waco, Texas 76703. Catalog Number 37626—$1.95.

Accompaniment tape as heard on this record is available on reel-to-reel tape at $15.00. Catalog Number DT-5.

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SIDE 1

1. Shadrach
2. Jerusalem Town
3. It Pays To Remember
4. Tra-La
5. Show Us The Dream

SIDE 2

1. The King's Decree
2. Know When To Say No
3. It's Cool In The Furnace
4. Let The People Praise

Our thanks to

Harold Bradley—guitar
Charlie McCoy—harmonica and recorder
Buddy Harmon—drums and percussion
Bill Pursell—keyboards
Farrell Morris—percussion instruments
Bob Moore—bass
Mary Alice Hoepfinger—harp
Sharron Lyon—pipe organ
Don Sheffield—trumpet

Recorded at Woodland Sound Studios, Nashville, Tennessee

Engineers: Rex Collier
Rick Horton
Tommy Semmes

Recordists: John Brandon
David McKinley

Special thanks to Billy Ray Hearn, at Word, for initiating this project and staying cool in the midst of the furnace

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37626 - IT'S COOL IN THE FURNACE - Buryl Red & Grace Hawthorne - $1.95

IT'S COOL IN THE FURNACE

A Junior Musical about Daniel, Nebuchadnezzar, Shadrach, Meshach, and Abednego.
Music by BURYL RED Book and Lyrics by GRACE HAWTHORNE
Recorded on WORD album WST-8580

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stereo

20th Century-Fox presents

The

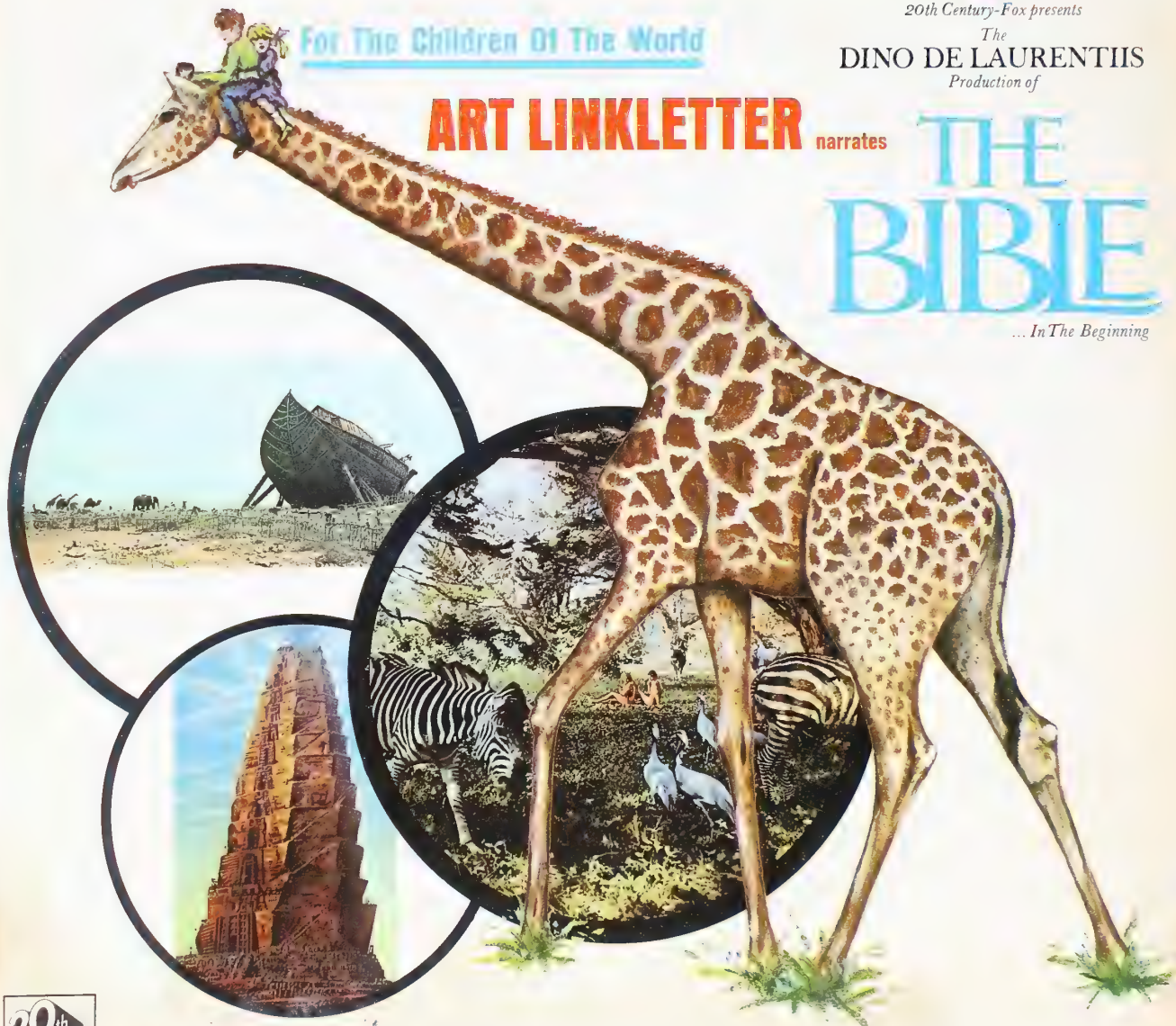
DINO DE LAURENTIIS

Production of

For The Children Of The World

ART LINKLETTER narrates THE BIBLE

... In The Beginning



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STEREO

Everybody loves a good story and the Bible is so filled with good ones -- exciting, beautiful, imaginative, even frightening stories. People have been telling and re-telling them for more than 2500 years. They are special stories ... they are the stories of the Hebrew people and their understanding of God as Creator, Judge, Friend, Father and Redeemer.

Many of these stories were told by word of mouth for hundreds of years before they were written down; and they are found in many of the different books that are bound together in the one book that we know as the Bible.

Abraham was the first person who actually existed in history. He lived about 1100 years before the time of Jesus Christ. But, there are stories that go back even before Abraham -- back to the beginning of remembered history; and even further. With the help of folk tales about a great flood, a high tower, and a perfect garden, stories are told in the Bible with names like Adam and Eve, Cain and Abel, and Noah and the Ark.

So now -- let us hear the beautiful story of how God created all things -- in the beginning.

Art Linkletter

20th Century-Fox presents
THE DINO DE LAURENTIIS
Production of

THE BIBLE

...In The Beginning

Screenplay by CHRISTOPHER FRY
Produced by DINO DE LAURENTIIS
Directed by JOHN HUSTON
MUSICAL SCORE BY TOSHIRO MAYUZUMI

The cast in order of appearance:
MICHAEL PARKS as Adam, ULLA BERGRYD as Eve, RICHARD HARRIS as Cain, JOHN HUSTON as Noah, STEPHEN BOYD as Nimrod, GEORGE C. SCOTT as Abraham, AVA GARDNER as Sarah, PETER O'TOOLE as The Three Angels, Zoe Sallis as Hagar, Gabriele Ferzetti as Lot, Eleonora Rossi Drago as Lot's wife

Filmed in D-150° Color by De Luxe

FOR THE CHILDREN OF THE WORLD
ART LINKLETTER
NARRATES
THE BIBLE
In The Beginning

SIDE 1

1. INTRODUCTION THE CREATION	5:57
2. ADAM AND EVE	5:20
3. CAIN AND ABEL	3:03

SIDE 2

1. NOAH AND THE ARK	8:14
2. TOWER OF BABEL	1:55
3. ABRAHAM CONCLUSION	12:36

MUSIC COMPOSED BY
TOSHIRO MAYUZUMI
CONDUCTED BY FRANCO FERRARA
ORCHESTRA CINEFONICA ITALIANA
CHORUS CARAPELLUCCI
ALL MUSIC PUBLISHED BY
ROBBINS MUSIC CORP. — ASCAP
PRODUCER: JACKIE MILLS
ENGINEER: DICK BOGERT

ART LINKLETTER

It's no doubt Art Linkletter has been, in our time, one of the nicest things that ever happened to children!

For years he has enjoyed a special place in the hearts of children (and because of this, even in the hearts of parents). He has been a smiling and friendly adult — a man who always seems to understand what youngsters are saying. He can draw the best out of them by the way he talks, by the way he looks after them, and especially by the way he listens.

Now in this album — Art Linkletter is asking all children of the world to listen to him read "The Bible."

Not all of his ways-with-children are as well known as the rapport he shows with pint-sized interviewees on radio and television. Quotes from his daily "House Party" television show now fill several popular books. But beyond these public deeds are years of unknown, unshown gestures befitting the problems, needs and growing pains of the small-fry gaining strength and nourishment for a turn in the adult world.

These ingredients of care and concern could well be by-products of his fine upbringing. In any case, they are responsible for the creation of this recording.

After seeing a special preview of Dino De Laurentiis' film production "The Bible," he was so moved by its simple beauty, its over-whelming drama and power in telling a timeless story, that he wanted to do something about helping it reach children — all the children of the world. And the idea quickly took form — for Mr. Linkletter to read "The Bible" accompanied by the music, the voices and sounds from the motion picture.

Art Linkletter was born in Saskatchewan, Canada, but by the time he was two his family moved to Lowell, Massachusetts, and by six he was a permanent resident of San Diego. That's where he went to high school and earned a degree for teaching at San Diego State Teachers College. And those college years also introduced him to radio announcing. By 1945, after moving to Hollywood, he started his famous "House Party" radio show which later became a simulcast on television. It is among the top ten daytime radio and TV shows and was given an Emmy Award as the best daytime television show in 1954. He was also the leading light of "People Are Funny" and today heads "Hollywood Talent Scouts."

He is the author of four best-sellers, "Kids Say The Darndest Things," "The Secret World of Kids," "Art Linkletter's Encyclopedia for Boys and Girls," and "Kids Sure Rite Funny."

But in addition to his many professional commitments, Art Linkletter has filled his life with ways of helping people — mainly kids. He is West Coast Chairman for the Foster Parents Plan for War Children, a member of the National Committee on Physical Education for the YMCA, on the public relations committee for the Boy Scouts of America and on the national board of directors for the Goodwill Industries. Around home, Los Angeles, he is active with their orphanage, the YMCA and Heart Fund — to name only a few. His help with benefits, fund-raising and personal appearances have made him one of the best-known, best-loved men at home and abroad.

For the children of the world
ART LINKLETTER
narrates

THE BIBLE

...In The Beginning

SIDE ONE "INTRODUCTION" Band 1

Narrator: Everybody loves a good story and the Bible is so filled with good ones . . . exciting, beautiful, imaginative, even frightening stories . . . people have been telling and retelling them for more than twenty-five hundred years . . . they're special stories, of course . . . they're the stories of the Hebrew people and their understanding of God as Creator, Judge, Friend, Father and Redeemer.

Many of these stories were told by word of mouth for hundreds of years before they were written down, and they're found in many of the different books that are bound together in the one book that we know as the Bible.

Abraham was the first person who actually existed in history . . . He lived about eleven hundred years before the time of Jesus Christ.

. But there are stories that go back even before Abraham . . . Back to the beginning of remembered history . . . and even further, with the help of folk tales about a great flood, a high tower and a perfect garden . . . stories are told in the Bible with names like Adam and Eve, Cain and Abel, and Noah and the Ark.

So now let us hear the beautiful story of how God created all things . . .

. In the beginning . . .

"CREATION"

Narrator: In the beginning God created the heavens and the earth. And the earth was without form, and empty, and darkness was upon the face of the deep.

And the spirit of God moved upon the face of the waters.

And God said . . .

God: Let there be light.

Narrator: . And there was light.

And God saw the light, that it was good.

And God divided the light from the darkness.

And God called the light day . . .

And the darkness He called night.

And the evening and the morning were the first day.

And God said . .

God: Let there be a firmament in the midst of the waters . . .

. And let it divide the waters from the waters.

Narrator: And God called the sky heaven.

And the evening and the morning were the second day.

And God said . . .

God Let the waters under the heaven be gathered together unto one place and let the dry land appear.

Narrator: And He called the dry land earth . . .

And the gathering together of the waters called He seas.

And God said . . .

God. Let the earth bring forth grass

The herb yielding seed

And the fruit tree yielding fruit.

Narrator: And the evening and the morning were the third day.

And God said . . .

God: Let there be lights in the firmament of the heaven . . .

. And let them be for signs . . .

. . And for seasons . . . and for days and years.

Narrator: And God made two great lights, the greater light to rule the day . . .

. And the lesser light to rule the night.

He made the stars also. And God set them in the heaven to give light upon the earth.

And the evening and the morning were the fourth day.

And God said . . .

God: Let the waters bring forth abundantly the moving creature that hath life .

. . And the fowl that may fly above the earth in the open firmament of heaven.

Narrator: And God created great whales and every living creature that moves . . .

. . And God blessed them saying . . .

God: Be fruitful and multiply and fill the waters and the seas.

Narrator: And the evening and the morning were the fifth day.

And God said . . .

God: Let the earth bring forth the living creature after his kind . . .

. . . And everything that creepeth upon the earth after his kind . . . cattle . . .

And the beast of the earth after his kind.

Narrator: And God saw that it was good.

And God said . . .

God: Let us make man in our own image, after our likeness.

Narrator: And the Lord God formed man of the dust of the ground and breathed into his nostrils the breath of life . . .

. . And man became a living soul.

And God said . . .

God: It is not good that the man should be alone.

Narrator: And He caused a deep sleep to fall upon Adam.

And as he slept, God took one of Adam's ribs and made it into a woman, and He brought her unto Adam who said . . .

Adam: This is now bone of my bones, and flesh of my flesh.

Narrator: So God created man in his own image, in the image of God created He him, male and female created He them.

And the man and the woman were naked but they were not ashamed.

And God saw everything that He had made and, behold, it was very good.

And the evening and the morning were the sixth day.

And on the seventh day God rested from all His work which He had made, and God blessed the seventh day and sanctified it.

"ADAM AND EVE" Band 2

Narrator: At the end of each day of creation, the Bible writers tell us that God looked on His work and said that it was good. This God in whom they believed was different from the frightening gods of other nations, and yet, they knew that there was evil in the world. Some nations explained evil by inventing a god of evil, but the people of Israel knew that there was only one God.

They looked on God and saw that He was good. But when they looked on men they saw suffering, sin, ignorance, and cruelty, so they tried to explain what they saw by the story of Adam and Eve, the first man and the first woman. And in looking for a villain for this story, they selected a snake because serpents scared them just as they scare many of us today.

The writer pretends that the serpent can speak, and here is how the story begins . . .

Narrator: Now God had planted a garden, eastward in Eden,

And He said . . .

God: Go into the garden I have made; tend it, and keep it.

Of every tree of the garden thou mayest freely eat . . .

. But of the tree of the knowledge of good and evil, thou shalt not eat of it . . .

. . . For in the day that thou eatest thereof, thou shalt surely die.

Narrator: And God blessed them, and said unto them . . .

God: Be fruitful and multiply.

Narrator: It came to pass that the serpent — the most cunning of all the creatures in the garden — called out.

Serpent: Eve . . Eve

Narrator: Eve quietly arose and, leaving Adam asleep, walked through the garden to the tree of the knowledge of good and evil. There in the branches, she could see the serpent — who spoke again . . .

Serpent: Hath God said, "Ye shall not eat of every tree in the garden?"

Eve: We may eat of the fruit of the trees of the garden; but of the fruit of this tree God hath said,

"Ye shall not eat of it, neither shall ye touch it, lest ye die."

Serpent: Ye shall not surely die; for God doth know that in the day ye eat thereof, then your eyes shall be opened, and ye shall be as gods, knowing good and evil.

Narrator: Eve gazed at the tempting fruit above her, then reached up, picked it, and bit into it. Then, with a new boldness, she turned to Adam who had joined her and said . . .

Eve: Taste it. There's no harm.

Adam: It is disobedience.

Eve: It will make us wise.

Narrator: And Adam took the fruit from her and ate of it.

And their eyes were opened and they knew evil for the first time. The serpent had promised that they would become gods, would become greater than what they were; and they had become less than what they were.

And now — the Lord's promise to Abraham came to pass and his wife Sarah gave birth to a son

Abraham: The name of our son shall be called Isaac.

Sarah: Isaac, thy son . . . and mine

Narrator: And the child grew into a sturdy, handsome boy — much loved by Abraham.

Again the Lord spoke to the old father

God: Abraham

Abraham: Here I am.

The night is filled with thy voice

Here am I.

What dost thou demand of me?

God Thy son, thy only son.

Abraham What sayest thou?

God: Take now thy son, thy only son, Isaac, whom thou lovest, and go into the mountains, where I shall show thee, and offer him there for a burnt offering.

Abraham: Wouldst thou I do even as the Canaanites who lay their first born on fires before idols? Art thou truly the Lord my God?

God: Thou knowest

Abraham: No . . . no . . . no!

No . . . no!

No!

Thou wilt not ask this thing of me.

Narrator: Abraham lay down that night but he did not sleep.

At dawn, Abraham and his son began the long journey; the son joyful and excited; the father silent and sorrowful — knowing in his heart what the Lord had asked of him.

On the third day, Abraham lifted up his eyes and saw the place afar off, and as they climbed the mountain, Isaac joyfully carried wood for the fire and his father Abraham sorrowfully carried the knife and the fire. And together they prepared an altar for the sacrifice.

Isaac: The wood . . . the fire . . . the knife, but where is the ram for the sacrifice?

Narrator: Abraham picked up the rope and began to tie his son's arms.

Isaac: Father!

Abraham: My son!

Isaac: There is nothing he may not ask of thee?

Abraham: Nothing

Narrator: Abraham bound him quickly; then laying him on top of the altar, he raised the knife for the fatal blow . . .

God: Abraham . . Abraham . . .

Abraham: Here am I

God: Lay not thy hand upon the lad, for now I know that thou fearest God, seeing that thou hadst not withheld thy son, thy only son from Me.

Narrator: Abraham dropped the knife, embraced his son, and with tears in his eyes, lifted him from the altar.

And as they gazed silently at each other, they heard a bleating sound. They saw a ram caught by its horns in a small bush.

Isaac: There is the ram for the sacrifice!

God: Behold, I have tried thee, like metal in a furnace. I have chosen thee in the furnace of affliction and now will I multiply thy seed as the stars of the heaven, and as the sand which is by the sea shore . . . innumerable.

"CONCLUSION"

Narrator: And through Abraham, the man of faith, God fashioned a great people

Isaac became the father of Jacob, whose name was changed by God to Israel. And the twelve sons of Jacob were believed to be the heads of the twelve tribes of Israel

A people had been born. They continued to live under their agreement with God. They were His people. And He was their God. And so that no one would forget the mighty deeds which God had done for His people, they told and re-told the stories of His love and His faithfulness

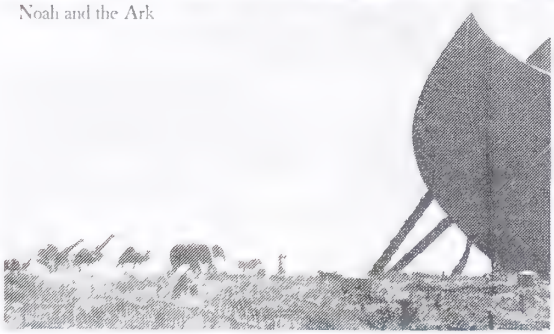
These stories you have heard are just a few that make up for us the Bible .

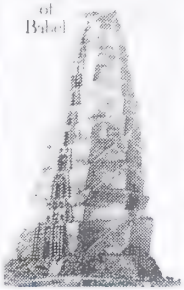
. . . The Bible . . . in the beginning

The Creation

Adam and Eve

Cain and Abel


Noah and the Ark


The Tower of Babel

The Story of Abraham

S 3187 STEREO

3187 MONAURAL

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HL 9537

HARMONY
COLUMBIA
GUARANTEED HIGH FIDELITY

STORIES OF FAMOUS CHILDREN IN THE OLD TESTAMENT

NARRATED BY BUD COLLYER

MUSIC BY THE MERRILL STATON SINGERS

HAGAR AND ISHMAEL
ISAAC AND THE TEST OF ABRAHAM'S FAITH
JACOB AND ESAU
JOSEPH AND THE COAT OF MANY COLORS
BENJAMIN AND THE CUP OF SILVER
MOSES IN THE BULRUSHES
DAVID—THE SHEPHERD BOY

Produced by Clifford Snyder

The stories found in the Bible have always fascinated children, and those about Old Testament children—Isaac, Jacob and Esau, Joseph and Benjamin, for example—have held a special interest for them. Gillette French's previous Harmony album, "Bible Stories for Children," was so enthusiastically received by youngsters, their parents and religious leaders of the Jewish, Catholic and Protestant faiths that she has adapted the present collection of stories.

Parents, too, will find enjoyment in listening to these familiar, oft-told tales, and their thoughts will travel back to the days when they heard them from their parents or teachers. As Bud Collyer, well known television personality, narrates the stories, one can picture in his imagination the familiar Biblical characters.

The album begins with the touching story of Hagar, the Egyptian handmaid, and her son, *Ishmael*. The near-sacrifice of Ishmael's half brother, *Isaac*, when God tested the faith of their father, Abraham, still sends chills up one's spine comparable to those produced by any modern "thriller." *Jacob's* trickery in persuading *Esau*, his twin brother, to sell his birthright for a mess of pottage—and later in getting their father's blessing—is told in forceful, unforgettable language. Then follows the familiar tale of Jacob's dream about a ladder which reached up to the sky. *Joseph*, favorite of the twelve sons of Jacob, had a coat of many colors. Here is the story of how he was sold to a band of Ishmeelites and taken down into Egypt. The outcome of the transaction was that Joseph became governor of all Egypt. How dramatically Joseph reveals his true identity to his brothers after cleverly managing to have his brother *Benjamin* caught and brought before him! *Moses*, the Hebrew child, was saved by the daughter of the ruler of Egypt after that ruler, Pharaoh, had ordered all male Hebrew children killed at birth. And finally, there is the unforgettable tale of *David*, a mere shepherd boy, who fearlessly braved the danger of battle with the great giant of the Philistine army, Goliath—and won.

These stories stand as classics of all classics and will live forever in the memories of those who listen as Bud Collyer tells them in his direct, yet moving, manner. When one encounters them in the Old Testament, it will be like meeting old and beloved friends. What a delight to recognize and remember them!

Clayton ("Bud") Collyer has long been a familiar figure as the genial panel moderator on CBS-TV's To Tell the Truth. Born in New York City, he attended the Horace Mann School in Manhattan, received his B.A. from Williams College and a law degree from Fordham University. Part-time acting experience on CBS while attending Fordham led to full-time radio acting and announcing. He has found use for his legal talents as president of the New York chapter of the American Federation of Radio Artists. Bud Collyer is married to the radio actress, Marian Schockley. They have three children, Patricia, Cynthia and Michael. He is Superintendent of Sunday School at the First Presbyterian Church of Greenwich, Connecticut and is currently Honorable Vice-Chairman of National Bible Week.

Choral director Merrill Staton is Iowa-born and bred. He entered Missouri State University with both athletic and voice scholarships, graduating with a B.S. in music. After receiving his Master's and Doctor's degrees from New York's Columbia University, he worked as an arranger and singer and prepared the vocal groups for such leading television shows as Omnibus, The Hallmark Hall of Fame, the Steve Allen and Ed Sullivan shows. He was also choral director for the TV productions "Kiss Me, Kate"; "Goldrush," and "Meet Me in St. Louis." Today, he directs his own Merrill Staton Voices, one of the most gifted and versatile singing groups in the country.

Harmony Albums You Will Also Enjoy:

Bible Stories For Children—the First Six Stories of Genesis—
Written by Gillette French, Narrated by Bud Collyer ..... HL 9532
Why Mommy . . . ?—Paul Tripp and Tom Glazer
With Orchestra and Chorus HL 9504
The Harmony Children's Story ..... HL 9517
Nursery Songs and Stories—Gene Kelly ..... HL 9521
Sleepy-Time/Wide-Awake Songs—The Norman Luboff Choir ..... HL 9530

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RIVERSIDE
WONDERLAND SERIES

RLP 1410

Bible Stories For Children

adapted from Fulton Oursler's "The Greatest Book Ever Written" read by JON ARTHUR

Welcome to *Riverside's* WONDERLAND!

This record is one of a series of 12-inch long-play records designed to take children into a delightful and exciting world of entertainment. You *can* learn wonderful things from these records (about the sounds of the world around us, for instance; or the favorite songs of children in far-off lands), but it never has to *seem* like learning. That's part of the magic —for all of these tours into Wonderland are under the guidance of celebrated performers, including some of the most famous and most sparkling names in the entertainment world: actors, musicians and singers whose skill and charm are well known to both children and grown-ups.

The series includes: a remarkable series of adventures with "Grandpa Magic," as portrayed by ED WYNN, one of the greatest and most lovable comedians of all time; concerts with famed pianist ALEC TEMPLETON; records about the "songs children sing" in many foreign lands, as sung in their native language and in English by folk-singers BOB and LOUISE DE CORMIER; story-telling at its most enchanting by such great actors as CYRIL RITCHARD and MARTYN GREEN, and by JON ARTHUR (beloved by thousands of children for his "Big Jon and Sparkie" radio series); the joyful singing of "My Fair Lady" star STANLEY HOLLOWAY—and much, *much* more.

Riverside's WONDERLAND albums are created according to a basic (but, we think, all-too-often neglected) theory: that records for children deserve every bit as much care and attention to quality at every step of the way, as the finest and most expensive of adult recordings!

These albums are conceived, planned and produced by an experienced staff headed by Leo Israel, who has long been recognized as a leader in the children's record field. They call upon the services of highly talented performers, writers and directors. Recorded and processed at the finest and most modern high fidelity sound studios, *Wonderland* records are pressed on top-quality, unbreakable vinyl. All are attractively packaged, with delightful and colorful cover illustrations by outstanding artists.

Some of the first albums in the remarkable Wonderland Series —

ALEC TEMPLETON: *Children's Concert* (RLP 1403)

ALEC TEMPLETON's *Mother Goose* (RLP 1409)

ED WYNN: *Grandpa Magic's* Fire Engine (RLP 1407)

ED WYNN: *Grandpa Magic's* Big Train (RLP 1408)

ED WYNN: *Grandpa Magic's* Toyshop (RLP 1401)

ED WYNN: *Grandpa Magic's* Holiday Parade (RLP 1402)

Songs Children Sing: FRANCE Bob and Louise DeCormier (RLP 1404)

Songs Children Sing: GERMANY Bob and Louise DeCormier (RLP 1411)

Songs Children Sing: ITALY Bob and Louise DeCormier (RLP 1412)

MARTYN GREEN: *Arabian Nights' Entertainment* (RLP 1405)

STANLEY HOLLOWAY: *Elephant Alphabet* (RLP 1415)

CYRIL RITCHARD: *Alice in Wonderland* (RLP 1406)

RIVERSIDE RECORDS
are produced by
BILL GRAUER PRODUCTIONS, Inc.
235 West 46th Street New York 36, N. Y.

FIRST SONGS FOR CHILDREN: Marjorie Bennett (RLP 1413)

PAUL BUNYAN and other Tall Tales: Will Rogers, Jr.; Tom Scott (RLP 1414)

THE BOOK OF GOD: Bible stories adapted from "The Greatest Book Ever Written" — read by Jon Arthur (RLP 1410)

JS33046

Joy Song

The Rainbow Express

A Serious-Fun Musical
About God's Promise To Noah
...And Us!

by [illegible]n and Phyllis Miller

GOODWILL

The Rainbow Express

A Serious-Fun Musical About God's Promise To Noah ...And Us!

Book and Lyrics by
John and Phyllis Miller

Music Written, Orchestrated and Conducted by
John Miller

Narration (Two Bugs, Harry and Mabel) 1:39
Narration (Five Angels) 1:08
BEGAT (Angel Choir) 2:07
Narration (Angel Narrator and Angels) :16
GOOD AND BAD (Angel Choir) 2:02
Narration (Angel Narrator and Angels) :23
NOAH INTRODUCTION (Angel Choir) :45
NOAH, NOAH (Angel Choir) 2:53
SUCH A DAY (Noah) 2:34
YO HO (Noah's Sons) 1:35
Narration (Noah) :09
YO HO continued (Noah's Sons) 1:20
Narration (Noah and Angels) :33
YO HO continued (Noah and Sons) 1:03
Narration (Noah, Angel Narrator and Angels) :45
BUILD A BOAT (Angel Choir) 2:02
I WILL COVER THE EARTH (Angel Solo) :50

Narration (Noah) :32
PROCRASTINATION (Noah and Noah's Conscience) :34
Narration (Noah and Bugs) :12
ANIMAL PARADE Long Version (Angel Choir) 1:37
RECITATIVE Go Into The Boat (Angel Solo) :33
PRAYER Part One (Angel Choir) :38
Narration—For 40 Days (Angel Narrator) :27
STORM (Noah, Animals and Angel Narrator) 1:14
PRAYER Part Two (Angel Choir) :43
Narration (Angel Narrator) :06
DOVE SONG (Dove Solo) 1:00
Narration (Angel Narrator) :23
DOVE SONG continued (Dove and Angel Choir) 3:14
ANIMAL PARADE Short Version (Angel Choir) 1:13
Narration (Angel Narrator) :21
RAINBOW SONG (Angel Choir) 2:52
AND THE WORD WAS ACCOMPLISHED (Angel Choir) 2:44

"Rainbow Express" is a serious-fun musical about God's promise to Noah. . .and how that promise—made so long ago—is important to us today. In this uniquely clever and exciting setting of the Bible story of Noah's ark, John and Phyllis Miller depict Noah as a righteous—but slightly overwhelmed man—who sets out to obey God's command to "BUILD AN ARK!", with the help of his three "hip" young sons. The story is told by a choir of angels who have a unique perspective on the whole matter.

"Rainbow Express" starts with a most unusual song about Noah's "roots" (which is an easy way of saying GENEALOGY) and end with the Lord coloring the sky and the clouds forever with a rainbow as His promise to Noah. . .and us! In between there is a delightful musical journey which is great fun (serious-fun) for the whole family. Enjoy the trip!

Produced by BOB MACKENZIE and JOHN MILLER
Art Direction and Design by Michael Harris
Cover Illustration by Marcy Goot and Susan Borsik

Characters:

Bugs/*Joy MacKenzie and John Miller*
Noah/*John Miller*
Narrator/*Stephanie Shipley*
"Words of God" Recitatives/*Karin Miller*
Noah's Sons/*Steve Liebig, Kirk Madsen, Jeff Grey*
Noah's Conscience/*Greg Loso*
Dove Solo/*Holly DeBuse*
Angel Choir/*The Junior Choir of Countryside United Church of Christ, Omaha, Nebraska, Phyllis Miller, Director*

Sana Amoura	*Stephanie Shipley*
Jeff Grey	*Heather Stanway*
Alison Hart	*Lisa Walker*
Steve Liebig	*Nancy Flansburg*
Kristin Lovercheck	*Kim Goodwin*
Anne Miller	*Stacy Irwin*
Karin Miller	*Allyson Kelley*
Kristin Miller	*Kirk Madsen*
Leslie Perkins	*John Schonberg*

Muscians:

Keyboards/*Bill Pursell, Shane Keister, John Miller*
Percussion/*Farrell Morris*
Drums/*Kenny Malone, Bill Harris*
Bass/*Jack Williams, Mike Leech*
Guitar/*Harold Bradley, Steve Gibson*
Flute/*Billy Puett*
Harp/*Cindy Reynolds*

Recorded at Sound Stage Studio, Nashville, Tennessee
Engineer/Warren Peterson
Sound Recorders, Omaha, Nebraska
Engineer/Jim Wheeler
Pinebrook Recording Studio, Alexandria, Indiana
Engineer/Christopher Banninger
Remixed by Warren Peterson at Sound Stage Studio

Distributed by
Alexandria House

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Distributed by Alexandria House, Box 300, Alexandria, Indiana 46001

THE WORLD SERIES (In Sermon)

SBLP # 224

(PROVERBS 14:34)

Rev. Roy E. Easley

THE WORLD TODAY IS IN A CONTRAST BETWEEN RIGHT AND WRONG

IN THIS WORLD OF INDECISIONS THE WORLD IS IN A CONTRAST BETWEEN RIGHT AND WRONG. WE HEAR A GREAT DEAL OF TALK ABOUT THE CHURCH CONFORMING TO SOCIETY. AMID THE GREAT UNREST AND THE VAST COMPLEX OF IDEOLOGIES, WHO DETERMINES WHAT IS RIGHT AND WHAT IS WRONG? DISTURBANCES SURROUND US: WAR, VIOLENCE, TALK ABOUT THE NEW MORALITY. AND EVEN GREAT TENSIONS WITHIN THE CHURCH

WE ARE BLESSED WITH A GOODLY AMOUNT OF ENTERTAINMENT AND PEACE. IN SPORTS.

THIS BRINGS US TO . . . "THE WORLD SERIES"

Rev. Roy E Easley

SONGBIRD LP-224 Exclusively Distributed by ABC/Dunhill Records, 8255 Beverly Blvd., Los Angeles, California 90048

THE RANCH HOPE STORY

Ranch Hope for Boys was founded by Rev. Dave Bailey in 1964. Seeing the need to help "teenagers in trouble", Rev. Bailey and his family moved to an old farm in Southern New Jersey to establish a Christian ministry for these young people. From that date until the present, Ranch Hope has reached hundreds of teenagers and helped redirect their lives through education, counseling and spiritual guidance. The Ranch has built its program on Romans 15:1, "We that are strong ought to bear the infirmities of the weak and not just please ourselves." On this album Rev. Bailey tells the story of what it means to "bear those infirmities", and some of the early problems and successes the Ranch has encountered since its founding. You will enjoy Rev. Bailey's humorous approach in relating these episodes, but also you will note his great concern for these youth. We hope after you listen to this album you will become concerned in helping Ranch Hope continue to reach many more young people in need. Sue and Jeff Duffield have added two gospel hymns they sang on that evening of the live taping. The album is dedicated to the glory of God and the reclaiming of young lives. If you would like additional information on this Christ-centered ministry, please write: Rev. Dave Bailey, Executive Director, Ranch Hope for Boys, Box 325, Alloway, New Jersey 08001.

SIDE I

1. SUNDAY NIGHT SING AT RANCH HOPE	.54
2. SUE & JEFF – "GREY SONG"	1.46
3. RANCH HOPE'S BEGINNING	2.40
4. EARLY MIRACLES	3.54
5. THE FIRST BUILDING	2.37
6. FIRST BOY ARRIVES	3.13
7. THE DEAD MULE	1.58

SIDE II

1. THE RUNAWAY	3:57
2. OL' BLUE EYES	5.00
3. THE BIRTH OF THE PIGS	4.00
4. SOME GOOD NEWS	3.16
5. SUE & JEFF – "LET HIM BE THE ONE"	2.59

Credits:

Produced by: Jeff Duffield
Recorded live at Ranch Hope Chapel, Alloway, N. J.
Recorded at The KING'S Place, New Providence, Pa.
Engineer: Skip Plant

SJD Sound Productions
Box 1, Seabrook, N. J. 08302

SJD-1018

"It is not ourselves we preach; we preach Jesus Christ as Lord, and ourselves as your servants for Jesus' sake" (1 Cor. 4:5). St. Paul wrote these words about himself and his companions. He could have written them about Dr. Oswald Hoffmann.

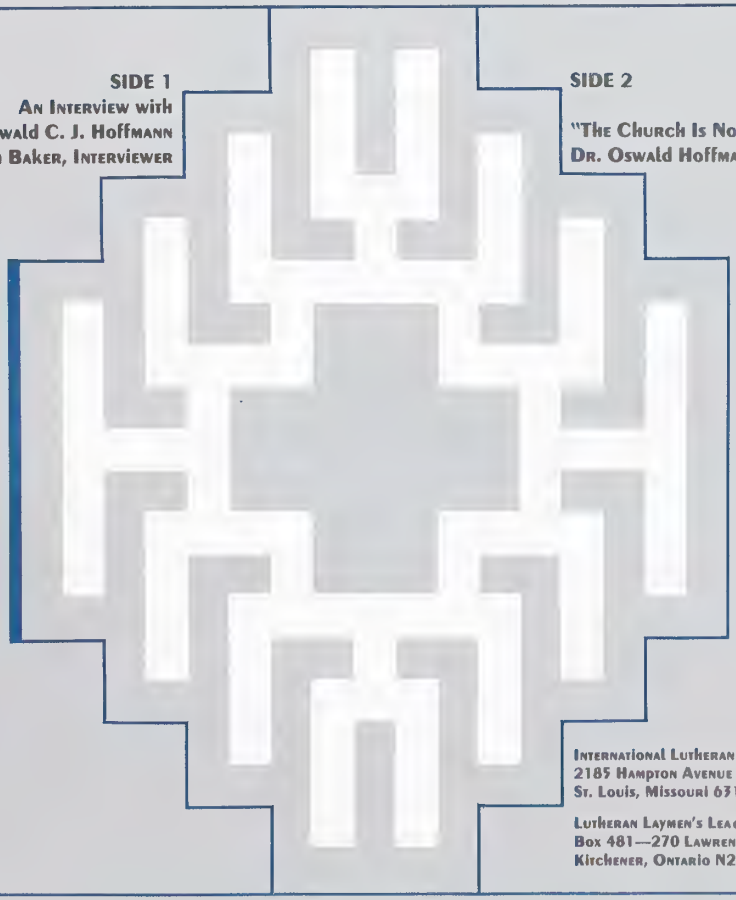
Dr. Oswald Hoffmann, "your servant for Jesus' sake": Lutheran Hour speaker since 1955; president of The United Bible Societies since 1977. He has visited with four U.S. presidents and with the presidents and premiers of many countries. He spent five Christmas seasons with U.S. military personnel in South Vietnam, Korea, Thailand, and Okinawa. He also has visited the hospital rooms of thousands of unknown people and joined with them in personal prayer. He is a man of God. He serves.

Dr. Hoffmann also has served his Lord as director of public relations for The Lutheran Church—Missouri Synod; as assistant pastor of St. Matthew's Lutheran Church, New York City; as chairman of the U.S. Congress on Evangelism; as official observer for The Lutheran Church—Missouri Synod at the First Vatican Council; as host and narrator for the five-hour TV mini-series, "Yeshua"; and in many other ways. He is truly a "Servant For Christ."

SIDE 1
An Interview with
Dr. Oswald C. J. Hoffmann
Tom Baker, Interviewer

SIDE 2

"The Church Is No Bargain"
Dr. Oswald Hoffmann, Speaker



International Lutheran Laymen's League
2185 Hampton Avenue
St. Louis, Missouri 63139-2983

Lutheran Laymen's League—Canada
Box 481—270 Lawrence Ave.
Kitchener, Ontario N2G 4A2

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CK-3017

CHECKER STEREO

RAY SCOTT

The Prayer

STEREO RAY SCOTT • THE PRAYER CHECKER CK-3017

CK-3017

CHECKER
STEREO

RAY SCOTT/THE PRAYER

Born, Walter Spriggs, this young man I've known for the past 15 years—multi-talented when I met him 15 years ago. Then considered one of the world's greatest Folk Singers. Today, I consider him one of the world's greatest comedians along with Slappy White, George Kirby, Stu Gilliam, Billy Cosby, Flip Wilson and his idol, Redd Foxx. The key tune on the album was written by Redd Foxx, titled "The Prayer"... Ray Scott known for his fame throughout the country because of "The Prayer" was so expertly done that Ray and "The Prayer" made Time Magazine.

This is only one cut of many on this fantastic album by Ray Scott in a comedy bag that will really and truly crack you up. What the world needs now is more laughter. This is the kind of album to take you out of a rut and enjoy some laughing from this comical genius, Ray Scott.

This is only the beginning and this only a token of big things to come from this very talented man. Once again, I reiterate, this is one of the funniest albums in a long time.

Good listening to Ray Scott. I naturally have a personal interest but you listen for yourself and you too, will also crack up laughing.

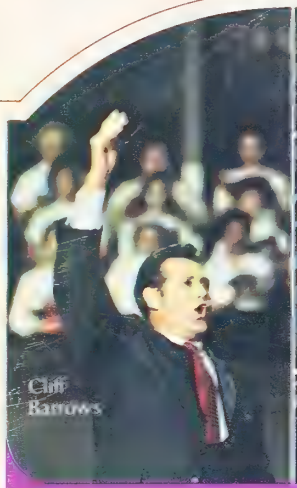
E. RODNEY JONES, *Program Director*/LILLIAN T. JONES, *Personal Secretary*
WVON Radio Station

SIDE ONE	SIDE TWO
THE PRAYER—Part I (16:00)	THE PRAYER—Part II (16:25)

Selections written by Redd Foxx
Published by Heavy Music Co./June 16 Music Co. (BMI)
PRODUCED BY ANDRE WILLIAMS

CHECKER RECORDS, NEW YORK, N.Y. 10019
ALSO AVAILABLE ON 8-TRACK STEREO TAPES AND CASSETTES

Billy Graham Crusade in Miniature



PRAISE YE THE LORD OF HOSTS
The 2,000 voice New York Crusade Choir, directed by Cliff Barrows.

SMASH AND GRAB WORLD
An original dramatic reading with musical interpretation by Tedd Smith.

MY HEAVENLY FATHER WATCHES OVER ME
Myrtle Hall, featured soloist at Billy Graham Crusades. Student at Juilliard School of Music.

THE VIRGIN MARY HAD A BABY BOY
The Kinsfolk, from Australia. Crusade guest folk singers in Scotland, England, America and Australia.

FAITHFUL WITH ALL
Ethel Waters, former Broadway stage and screen star. Now used internationally in Billy Graham Crusades.

HOW GREAT THOU ART
George Beverly Shea, America's beloved Gospel singer, has been a Billy Graham team member since 1949.

[illegible]
Message given by Billy Graham at the New York Crusade.

Long 33⅓ Play

RECORD

Pressed by RCA Custom

Billy Graham Crusade in Miniature

Side 1. Music

1. Praise Ye the Lord of Hosts.....New York Crusade Choir directed by Cliff Barrows
2. "Smash and Grab World".....Tedd Smith
3. My Heavenly Father Watches Over Me.....Myrtle Hall
4. The Virgin Mary had a Baby Boy.....The Kinsfolk
5. Partners with God.....Ethel Waters
6. How Great Thou Art.....George Beverly Shea and the New York Crusade Choir

Side 2

The Signs of the Time, the End of the World, the Second Coming of Jesus Christ.....Message by Billy Graham

$3.95 value

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The Billy Graham Evangelistic Association
1300 Harmon Place, Minneapolis, Minn. 55403

Phonograph RECORD
DO NOT DROP OR CRUSH
KEEP AWAY FROM
EXCESSIVE HEAT

SOUND RECORDING

Y RATE

"A Man For All Seasons"

The Rev. Dr. H. Hughes Wagner

Once in a lifetime, it seems, a man comes upon the horizon who carries with him a certain distinction, a man who somehow stands out head and shoulders above the crowd because of a firmness of conviction, yet who still possesses a warmth of human understanding . . . a man who knows that human beings have weaknesses, yet who loves them nevertheless.

Such a man is the Rev. Dr. H. Hughes Wagner, an ordained Methodist minister since 1928 and pastor of Trinity Methodist Church in Springfield, Mass. since 1936.

Born in Iowa, March 22, 1903, in a town with the highly improbable name of Nora Springs, the son of the late Rev. Dr. and Mrs. James E. Wagner, the Trinity pastor can trace his American ancestry to a period that even preceded the American Revolution.

As a youth he attended schools in Iowa, Oklahoma, New York and Newton, Mass. before receiving his A. B. degree from Ohio Wesleyan in 1925 and his bachelor of sacred theology degree from Boston University's school of theology in 1928.

Like most young ministers, Dr. Wagner was farmed out to small churches in Medford, Mass. and East Kingston, N. H. His first pastorate was in the First Methodist Church in McMechen, W. Va. where he remained for seven years before being transferred to the pastorate of First Methodist Church in Elkins, W. Va.

In 1936 he was called to Springfield's most beautiful church, the English Gothic Trinity Methodist located virtually in the front yard of Forest Park, one of New England's most attractive parks.

Almost immediately he jumped into the mainstream of community life, as well as playing an important role in church affairs, both on a local and New England level.

In successive terms, from 1952 to 1964 he was elected by the New England Conference to represent some 75,000 Massachusetts Methodists at the church's powerful policy-making General Conference.

He was elected to the Northeastern Jurisdictional Conference from 1948 to 1964 and has been a member of the World Methodist Conference since 1961.

Dr. Wagner served in all offices of the Greater Springfield Council of Churches, including the presidency in 1939 and was vice-president and director of the Massachusetts Council of Churches from 1952 to 1956.

During all this period he still found time to write numerous articles, two books, become a 32d degree Mason, attend trustee meetings at both Boston University and Wilbraham Academy, serve as president of Springfield Kiwanis Club, play a few rounds of golf at the Longmeadow Country Club, sail his boat up and down the Atlantic Coast, make a trip to Europe and the Holy Land, help his attractive and devoted wife bring up their three children, and still do a most dynamic job as pastor of Trinity Church.

What manner of man is this Dr. Wagner? What is it that endears him to his people? Many qualities, of course. He is many things to many people; a firm answering champion of right, against the creeping insidiousness of evil; the outspoken opponent of injustice; the patient father who, knowing the frailties of all human beings, is ready with words of wisdom, or just plain understanding.

A man for all seasons, that's what he is. A pastor who over the years, has ministered to the needs of his people in the bright springtime of their youth, the hot summers of their married lives and parenthood, the mellowness of their autumns, and finally the often times dreary years of their winters.

Through it all he remains the incurable romanticist, in love with life, his God, and with people.

Frank B. Murray

City Editor of The Springfield Sunday Republican

Side I R. S. V.

"Forgiveness" was delivered January 22, 1967. The text was Ephesians 4:32—"Be kind to one another, tender-hearted, forgiving one another, as God in Christ, forgave you."

Side II R.S.V.

"Laws and Lives" was delivered October 15, 1967. The text was Mark 2:27—"The Sabbath was made for man, not man for the Sabbath."

These sermons were recorded live on tape precisely as they were delivered from Trinity's pulpit. Sounds of the Congregation can be heard in the background. We are grateful for the valuable assistance of Lewis L. Sharrard, technical engineer and Joseph Huley, printer.

Copyright, Mrs. Stanley N. Johnson

REV. C. L. FRANKLIN'S LP SERMONS

LP-59 FISHERMEN DROP YOUR NETS

LP-58 MOSES SENDS TWELVE SPIES PROMISE TO JESUS

LP-57 LO I'M WITH YOU ALWAYS (THE GREAT COMMISSION)

LP-56 PAUL'S MEDITATION ON IMMORTALITY

LP-55 JESUS MET THE WOMAN AT THE WELL

LP-54 EXCEPT I SHALL SEE IN HIS HAND THE PRINT OF THE NAILS AND THRUST MY HAND INTO HIS SIDE

LP-53 JOHN'S VISION OF A NEW HEAVEN

LP-52 WITHOUT A SONG

LP-51 THE RESURRECTION

LP-50 THE JOURNEY TO EMMAUS

LP-49 THE RICH YOUNG RULER

LP-48 THE CHALLENGE OF CHRISTMAS

LP-47 THE KING, LORD OF HOSTS

LP-46 IN THE UPPER ROOM

LP-45 FOLLOWING JESUS

LP-44 HOSEA THE PROPHET AND GOMER THE PROSTITUTE

LP-43 THE INNER CONFLICT

LP-42 PRESSING ON

LP-41 STUDY TO SHOW THYSELF TO GOD

LP-40 THE DEVIL TEMPTS JESUS

LP-39 NEHEMIAH AND THE GREAT WORK

LP-38 THE FOOLISH AND THE WISE BUILDERS (A HOUSE BUILT ON SAND)

LP-37 THE ETERNITY OF THE CHURCH

LP-36 DRY BONES IN THE VALLEY

LP-35 THE FIERY FURNACE

LP-34 THE STORY OF JOB

LP-33 REV. C. L. FRANKLIN SINGS

LP-32 THE BARREN FIG TREE

LP-31 YE ARE THE SALT OF THE EARTH

LP-30 SILVER AND GOLD HAVE I NONE

LP-29 COUNTING THE COST

LP-28 TWO FISH AND FIVE LOAVES OF BREAD

LP-27 GIVE ME THIS MOUNTAIN

LP-26 THE MAN AT THE POOL

LP-25 THE KING OF THE JEWS

LP-24 WHAT THINK YE OF JESUS

LP-23 THE PRODIGAL SON

LP-22 JACOB WRESTLING THE ANGEL

LP-21 THE EAGLE STIRRETH HER NEST

LP-20 THE TWENTY-THIRD PSALM

LP-19 MOSES AT THE RED SEA

LP-18 WHAT MUST I DO TO BE SAVED

LP-17 YE MUST BE BORN AGAIN

LP-16 NOTHING SHALL SEPARATE ME FROM THE LOVE OF GOD

THESE SERMONS ALL AVAILABLE ON CHESS LONG PLAYING RECORDS
Recorded at New Bethel Baptist Church, Detroit, Michigan Recorded and Produced by Joe Von Battles

THE GOLDEN HARPS

CHESS PRODUCING CORP. • 2120 SOUTH MICHIGAN AVENUE • CHICAGO 16, ILLINOIS

A World Radio Mission REACH OUT Record

Somehow a blind man had become separated from his seeing-eye dog. He was in a Boston subway station. The crowd pushed and jostled the man until he was nearly on the edge of the platform. Another step and he would have dropped six feet onto the tracks and the hot third rail. A friend of mine reached out and grabbed that blind man. I believe he saved his life. My friend prayed, "O Lord please help me save that blind man." Then he reached out for him.

He prayed . . . *and he reached out.* Many times we go into our churches and pray for the spiritually blind, the people who are walking in darkness toward destruction. We pray . . . but do we reach out?

We pray for our neighbor, but do we reach out toward him? We *must* or our very prayer is unholy! And who is our neighbor? Remember the story of the Good Samaritan? The religious people who passed by may well have breathed the prayer, "O God help that man who lies bleeding on the ground." But it was the man who reached out and bound up his wounds that did the will of God.

Medicine may be available, but it will do the sick man no good unless it is brought to him. A bright light in the attic is useless to the man stumbling around in the miserable darkness of the cellar.

We believe in reaching out toward the spiritually blind, bringing the healing medicine of God's Word to the spiritually sick, and bringing the light of the Gospel to those in the darkened cellars of sin and guilt.

We believe in reaching out from the serenity of our church sanctuaries, out past all denominational lines, out past the narrow confines of "religion," out into life itself . . . out where the people are! *Wherever* they are! From the ghetto to the penthouse, from the university to the hospital, from the prison to the factory . . . we reach out, in His name, by means of radio broadcasts, literature, records, tapes and special services.

Clinton White
Founder and Director World Radio Mission.

Clinton White

The two messages on this record album are delivered by Radio Minister, Clinton White. Mr.. White has been heard from coast-to-coast on the "Voice of Hope" broadcast, and daily in the New England area on "Telephone Time" which is a one hour spiritual "talk show." In the summer months this broadcast is heard twice daily on WRYT, Boston (950 on the dial). Once in the morning between 10 and 11 and again between 7 and 8 in the evening. The rest of the year the program is heard only in the morning time slot.

Mr. White is the author of "Wise Up! . . . How?" the story of his life which is published by Logos International.

He is the founder of the "House of Hope" in the New Hampshire White Mountains.

He is also the editor and publisher of "Faith!" magazine.

Mr. White is an evangelist by calling and is dedicated to spreading the Gospel of our Lord Jesus Christ. He has been the speaker in area wide evangelistic crusades sponsored by churches of many denominations.

The special healing services conducted by Mr. White are attended by large crowds of people from all walks of life and religious backgrounds.

To obtain another copy of this album simply send a donation to Mr. White's work. Address your letter to:
Clinton White, World Radio Mission, P.O. Box 6, Lancaster, N. H. 03584.

LAUGHTER, TRUTH, & MUSIC

BOB HARRINGTON *"the chaplain of Bourbon Street"*

BOB HARRINGTON

BOB HARRINGTON, who was named "CHAPLAIN OF BOURBON STREET" by a proclamation issued by Hon. Victor H. Schiro, Mayor of New Orleans, was born September 2, 1927 and relates that he was born again April 15, 1958 — 8:45 p.m. — 7th pew — 5th verse of "Just As I Am" in a Baptist Church in Sweet Water, Alabama.

He was a science major at the University of Alabama where he also starred in football. He studied government at Louisiana State University then received his seminary training at New Orleans Baptist Theological Seminary. Bob began preaching three days after his conversion. He became active in Christian Business Men's Committee International and was a former associate evangelist in the Eddie Martin Association. He is a member of the Southern Baptist Evangelistic Assoc. and served as Assoc. Pastor to Dr. J. D. Grey, Pastor of the First Baptist Church of New Orleans.

One of Bob's staunch backers, Bill Taylor, V.P. of Taylor Machine Works, Louisville, Mississippi, says his prayer for Bob is "TO KNOW AND TO GROW AND TO GO." This surely characterizes this unique man. Bob's true dedication to the Word and work of the Lord, coupled with his ready wit and knowledgeable background, make him much sought after. He has made some national radio and television appearances. A feature story was written concerning him in Pagent Magazine and there are stories pending about him in Newsweek, Saturday Evening Post and Playboy. He is the author of many religious tracts and his book will be released soon.

Bob lives at 4618 Lafaye Street, New Orleans, Louisiana 70122.

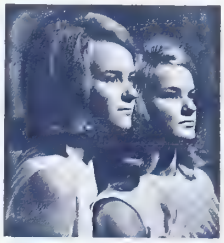
Jimmy Stroud, founder and superintendent of Memphis Union Mission, insisted that Bob Harrington produce an album just like this—feeling that his interesting and true stories would be a blessing to many. It is our desire that this album be a blessing to many thousands of homes. We also want everyone receiving this album to be constantly reminded concerning your Memphis Union Mission which is open 24 hours a day and has been since 1945 ministering to those who are in need—both men and women and young people. As a part of the Mission program we have Calvary Colony on the edge of town—a little city in itself—which has been labeled America's most modern Alcoholic Rehabilitation Center.

It costs $300.00 each day to carry on this work that has grown during the past years from nothing into an institution that has a ministry covering the entire Mid-South. All the financial support of the Mission comes from individuals who care. The Rescue Mission is truly the arm of the church in down-town Memphis, Tennessee.

CHRISTIAN YOUTH AUDITORIUM AND MAIN HEADQUARTERS OF MEMPHIS UNION MISSION, INC.
383-85 POPLAR AVE. AT HIGH ST.

JIMMY STROUD
Founder & Superintendent

THE HARDY SISTERS



Kathy and Donna, lovely, blond, Christian sisters, have sung in many YFC Rallies, churches and evangelistic campaigns.
Kathy desired a popular music career. Now that Jesus has come into her heart she says, "I no longer desire to be a good singer who just happened to be a Christian, I now want to be a good Christian who just happens to be a singer." Donna, now Mrs. Donna Hardy McNair, leaned also toward popular music. In 1961 she was a Mid-South Fair talent contest winner. "I have sung all kinds of music since I was 13," she said, "but I never had the joy or peace in my heart that I have had since I started singing for my Lord."

On location sound recording by PICT-ORAL PRODUCTIONS, EMMETT S. MOREHOUSE, Recording Engineer

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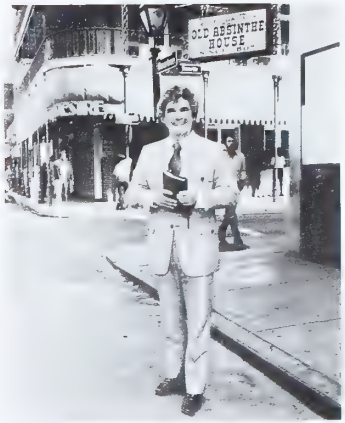
Bob Harrington..."Chaplain of Bourbon Street"

It's Fun Being Saved!

VOLUME 2



BOB'S ADVANCED FORMULA TO HAVING FUN BEING SAVED....

1. PAST
   "Forget those things which are behind. . . ." God has never ordained his children to live in reverse. In order to have fun being saved, you and I—like Paul—must forget not only the bad, but also the good things of our pasts.
2. PRESENT:
   You and I have not arrived; but the present—praise the Lord—spring boards us on our way. As I often practice in my life: "Today is the first day of the rest of your life." The importance of today is emphasized by our Lord when he taught us to pray: "Give us this day our daily bread. . . ."
3. FUTURE:
   Paul teaches: "Press on toward the mark, for the prize. . . ." Remember to press toward the mark, not the prize, in order to get the prize; and the mark of a christian is to become more like Him, and less like you. Then, the prize in your life will be happiness, love, success, and the desires of your heart.

YES—"IT'S FUN BEING SAVED"

Bob Harrington

Saved '58

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LP # 20	Ten Commandments for Hard Times			
LP # 21	Have Fun on Me			
LP # 22	Birthday of a King			
LP # 23	America's Greatest Need			
LP # 24	Harrington's Helpful Hints for Happiness			
LP # 25	Let Freedom Ring			
LP # 26	It's Fun Being Saved Volume 2			

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***narrated by* PAUL HARVEY**

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"Blessed is the people that know the joyful sound."

These words of the Psalmist describe the multiplied millions of people who have dialed the familiar theme "Jesus Saves" and heard the "joyful sound" through the Old Fashioned Revival Hour radio broadcast.

For 43 years Charles E. Fuller preached the good tidings of salvation on radio and thousands of sinners listened . . . and lived!

His life was an adventure in evangelism which spanned half a century, a voice for God through America's economic depression of the 1930s, through the years of World War II, the Korean conflict and into the Vietnam struggle.

There was pathos in his voice and he spoke as if to one person about the simple message ever new. In order to increase his evangelistic outreach he organized the Fuller Evangelistic Foundation in 1943 which continues to support a variety of evangelistic projects around the globe. He founded also the Fuller Theological Seminary in Pasadena to train evangelists, pastors and Christian workers to "do the work of an evangelist," spreading the light of heavenly sunshine to earth's remotest ends.

Though his voice is now still, Dr. Fuller's broadcast lives on under the direction of his son, Daniel P. Fuller. The evangelistic projects organized by the pioneering prophet of radio continue through the Fuller Evangelistic Foundation, and hundreds of young men and women each year receive Biblical training through the Fuller Theological Seminary.

Many are the good works that follow the life of this man who laid hold of the resources of God on behalf of the needy.

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WARNING! Check your needle regularly. A defective needle will not only bring distorted sound reproductions, but may permanently damage your record. This recording is worthy of the finest needle

JIM LP N—12

HEALING IS FOR YOU

BY EVANGELIST Jimmy Swaggart

DIVINE HEALING, as taught by the Scriptures, is one of the most fantastic subjects in the Bible. Multiplied tens of thousands over the years have received its benefits as taught in the Word of God. Yet, sorrowful to say, there are many more thousands who know nothing of this wonderful provision. Actually, more unbelief has been taught than anything else. When it comes to healing, doubt seems to be the order of the day.

We take you through the Bible step by step, building your faith, helping you to understand what the Word of God says about this great subject. We go into the general cause of sickness, how that Satan is the cause of sickness, or our own disobedience, whether in the physical or spiritual realm. Then, we answer the questions: "Why God heals?" "Did Jesus pay the price for this at Calvary?" "Is divine healing in the atonement?"

Millions of people believe that God can heal, but they seem to bog down in a quagmire of confusion when it comes to God healing them. We take you step by step as to how you can receive your healing, how you may pray for it and, even how you can know it is the will of God for you to be healed.

So many people lose their healing after they receive it. We believe it is just as important to know how to keep your healing as it is to receive it.

Then, I suppose, the most important part of all is how to turn your faith loose and receive healing for your body the Bible way. All that many need to receive from God is to simply believe the Word of God, and then put it into practice. They are already so close. This teaching will help you to do just that. Healing is for you.

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3. WHY YOU MUST HAVE A SPIRIT FILLED LIFE
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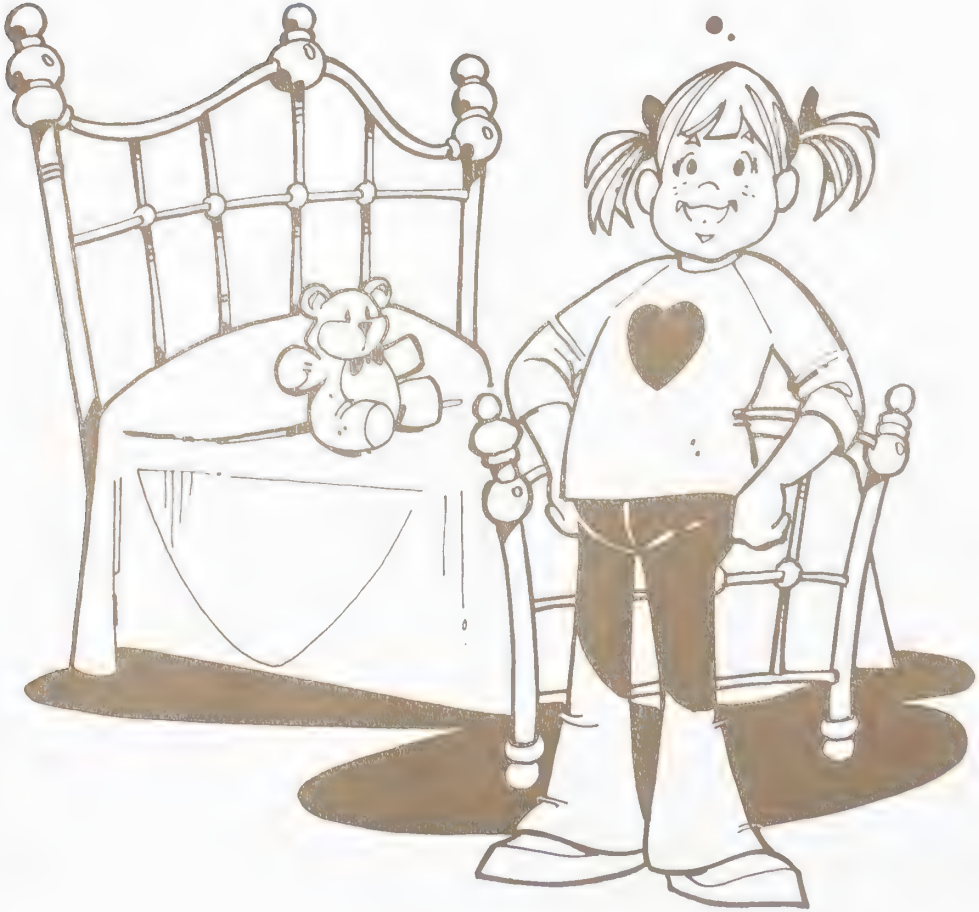
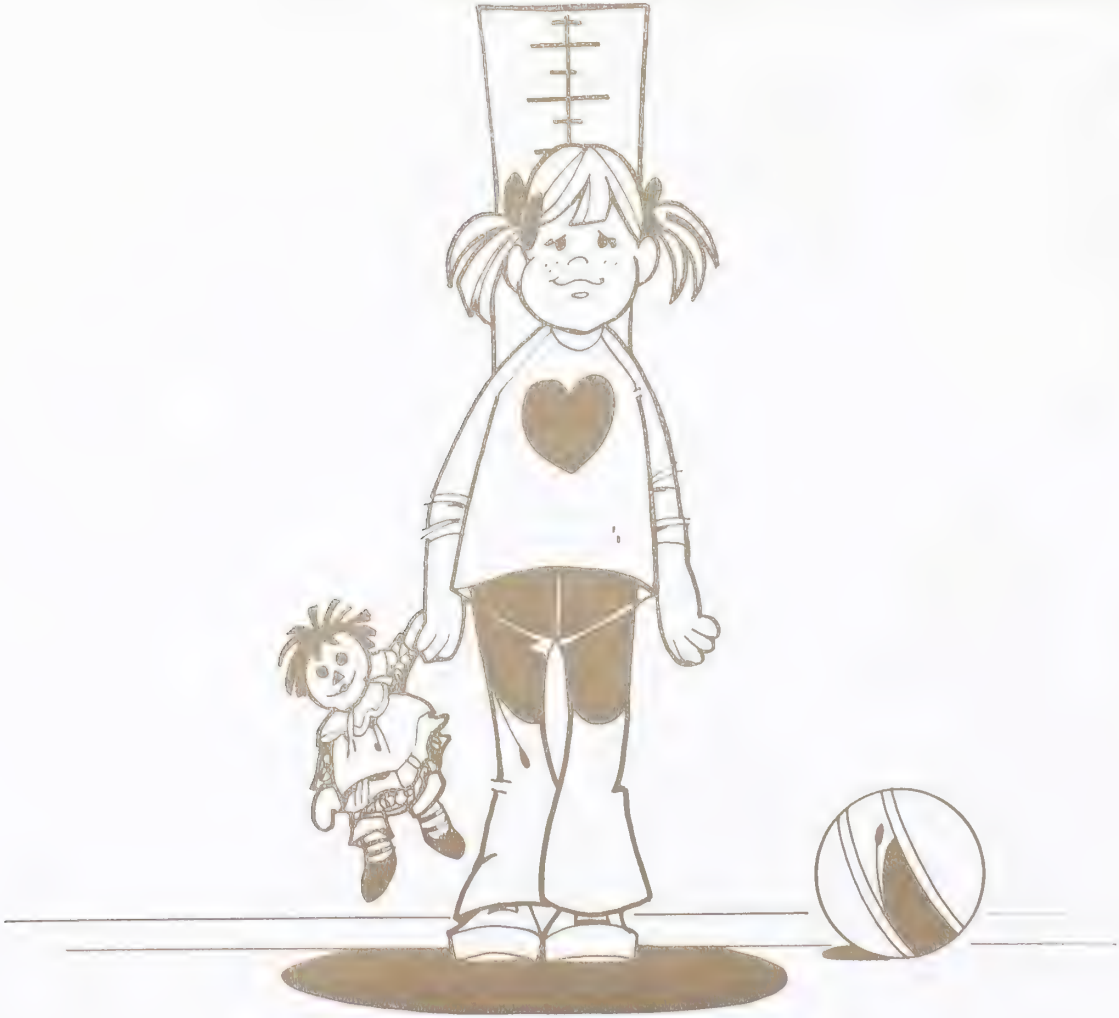
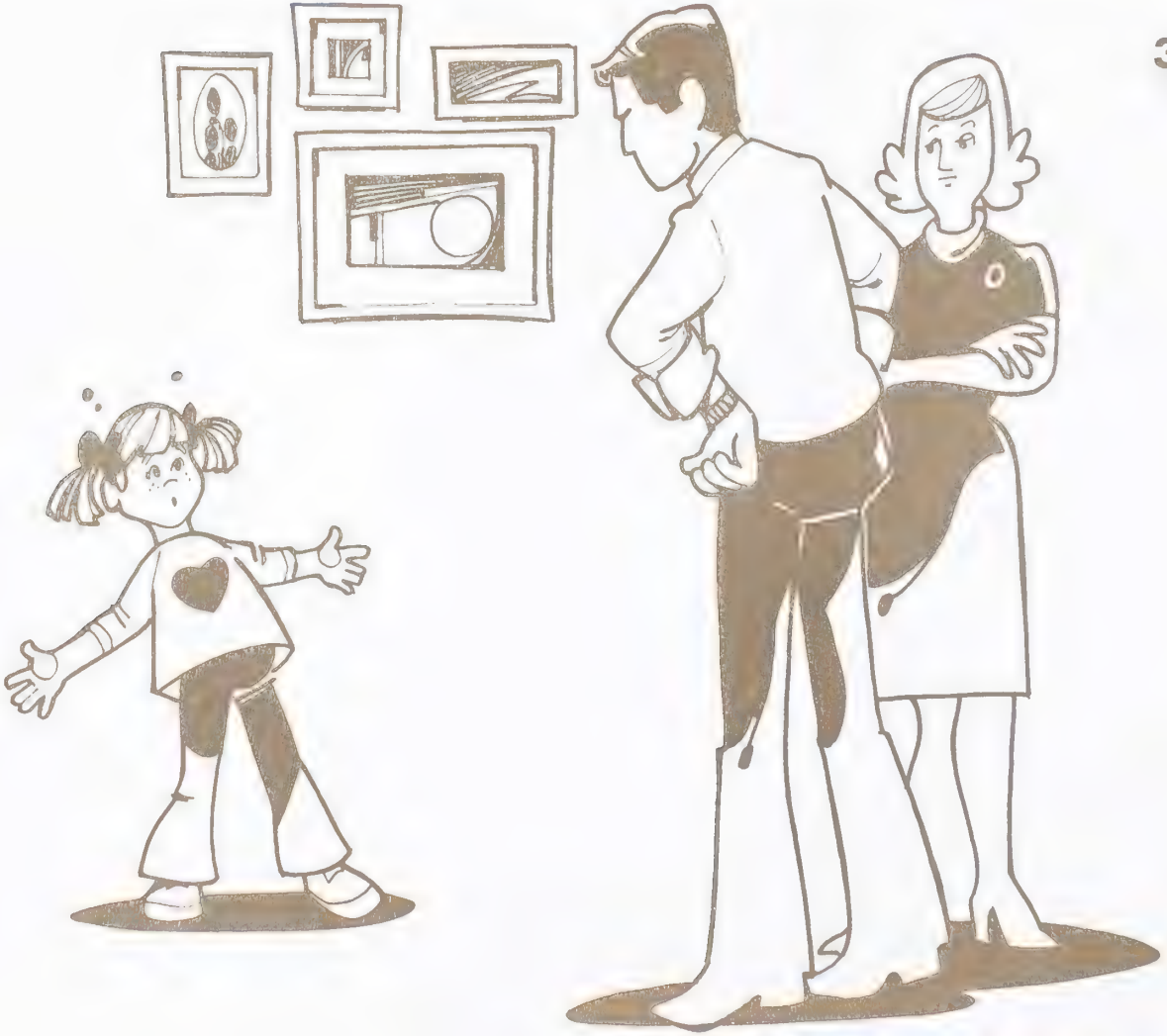
A. Do you see Terry? She is watching a boy causing trouble.



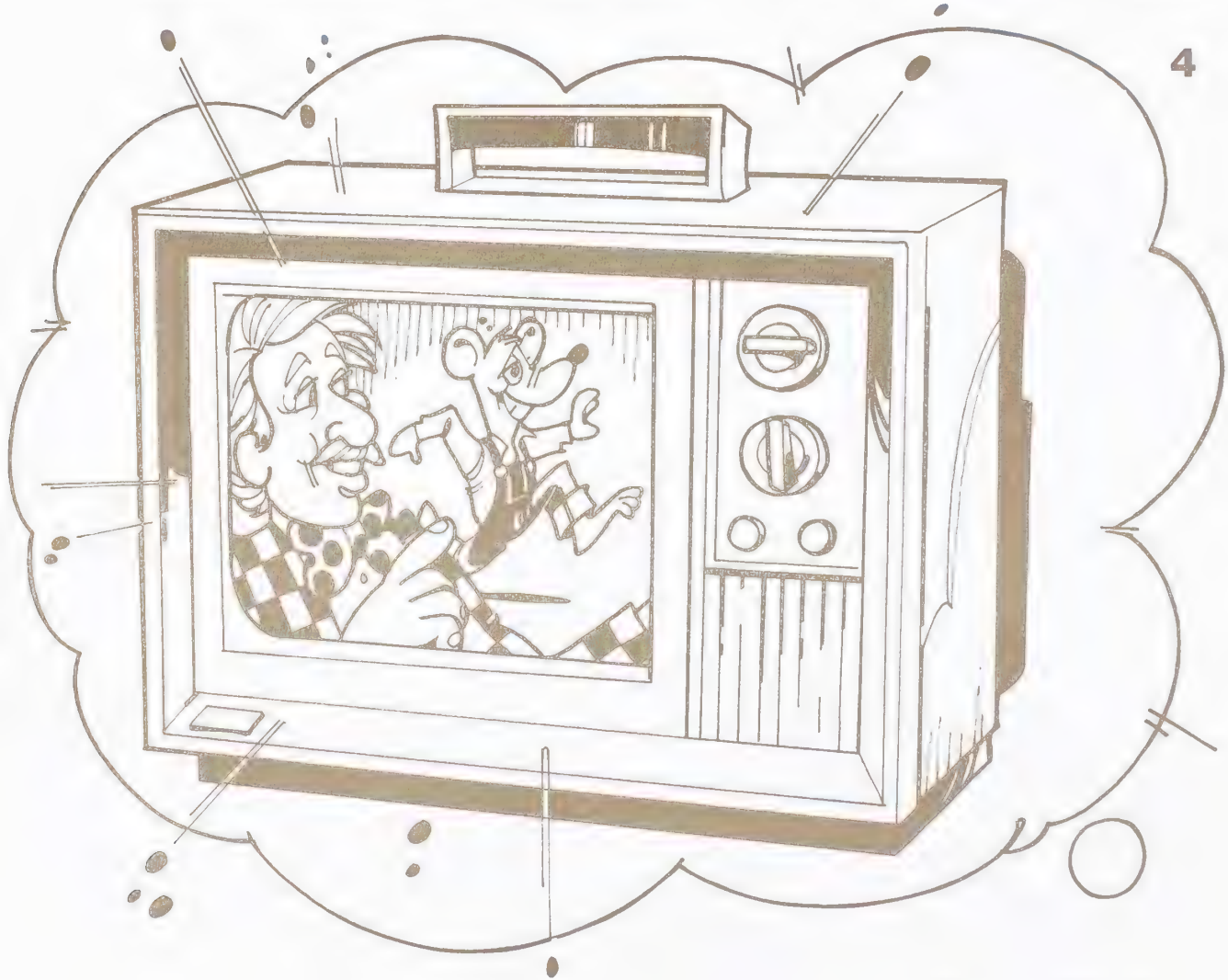
B. Do you see Terry? He is watching a boy causing trouble.



C. Do you see Robin? She notices a girl who isn't playing.



D. Do you see Robin? He notices a girl who isn't playing.



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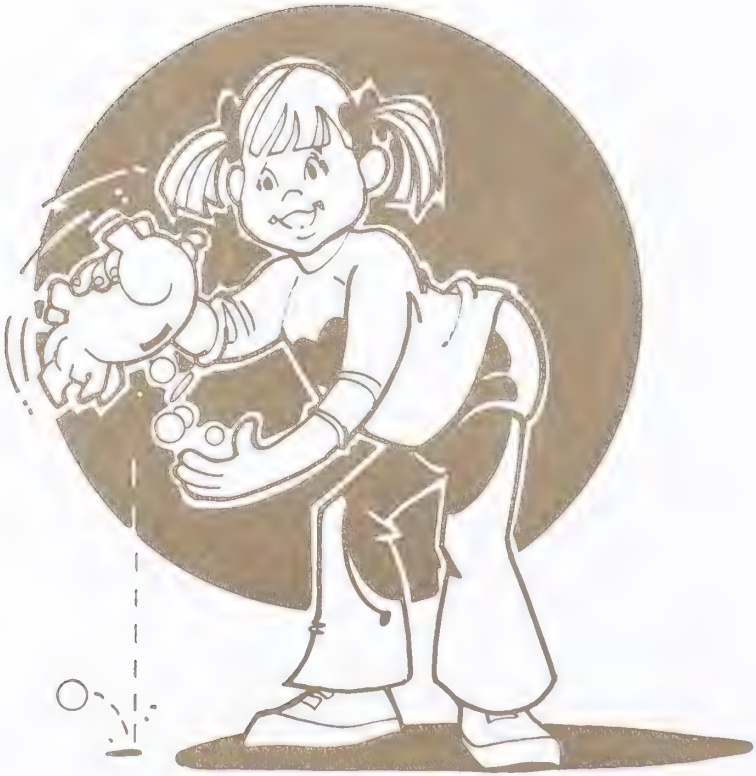
E. Do you see Jackie? He thinks he might visit a sick boy.

Making Choices © 1983 Graded Press

F. Do you see Jackie? He thinks he might go swimming.



G. Do you see Jackie? She thinks she might visit a sick boy.

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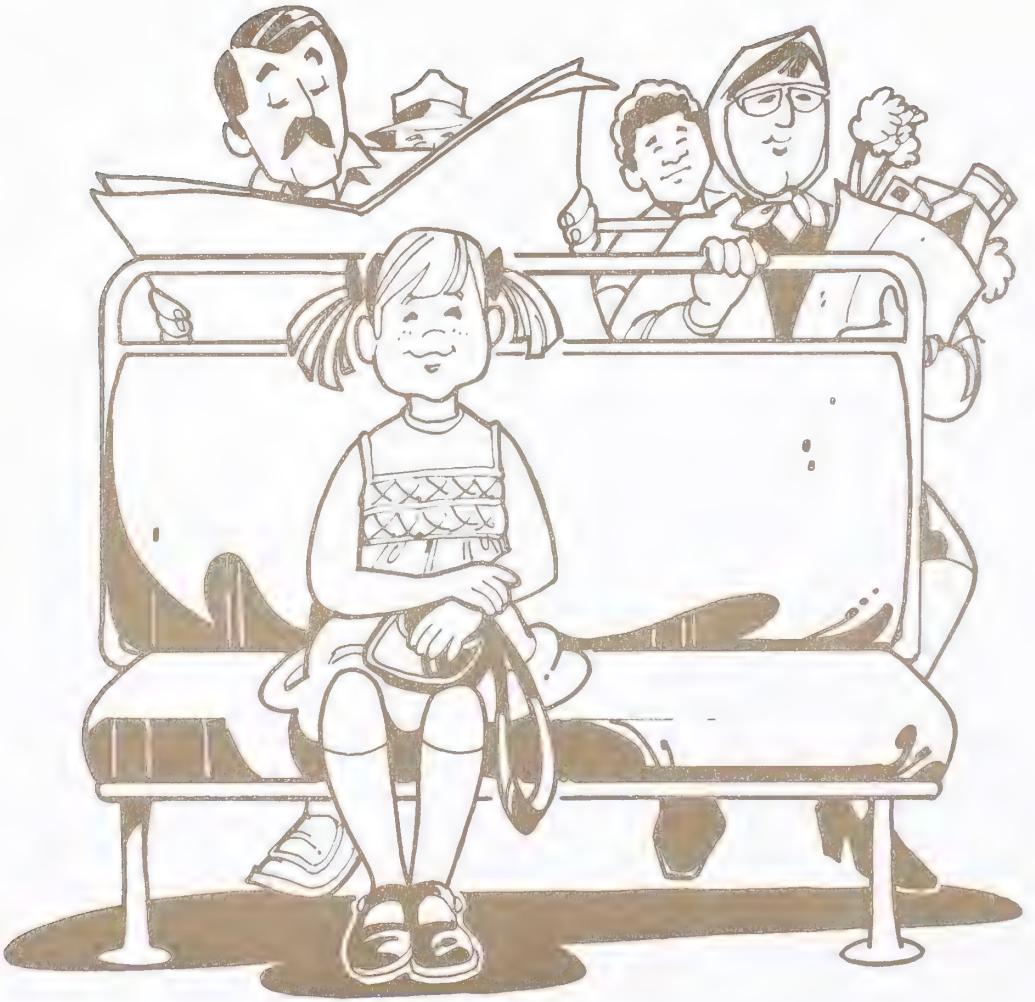
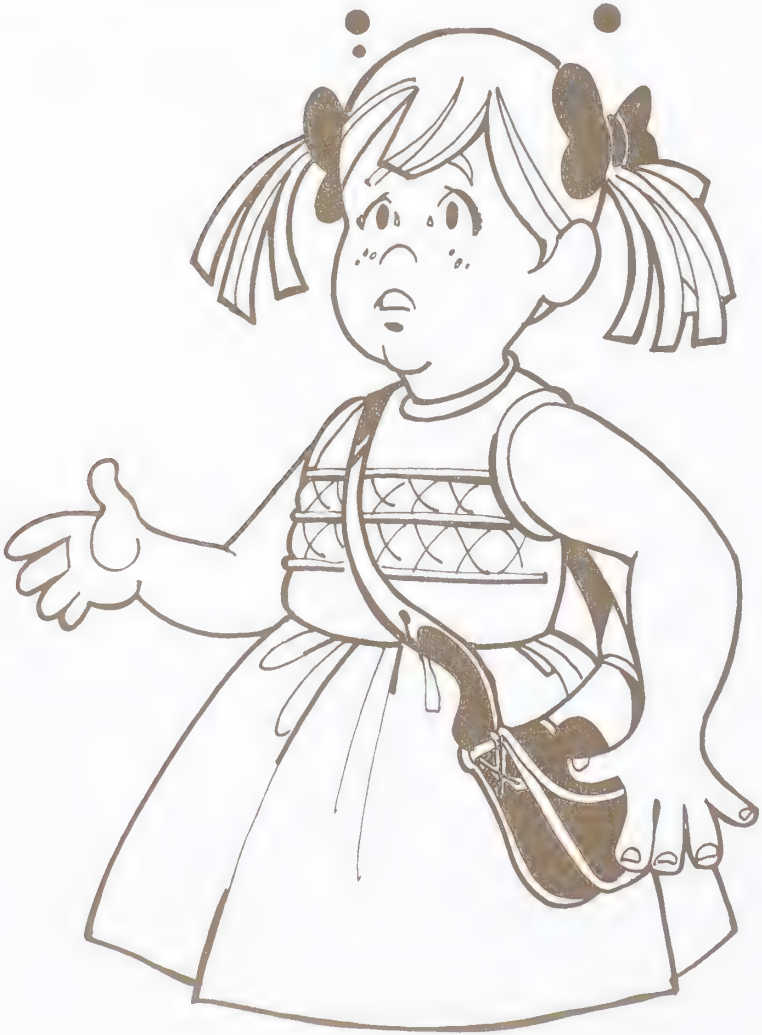
H. Do you see Jackie? She thinks she might go swimming.



J. Do you see Pat? He has spilled the chocolates.

K. Do you see Pat? He could let little sister take the blame.

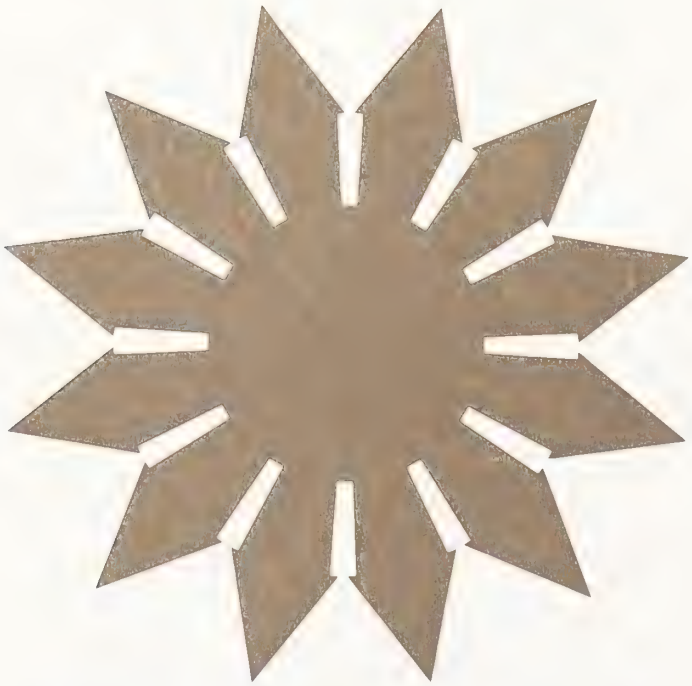


L. Do you see Pat? She has spilled the chocolates.

M. Do you see Pat? She could let little sister take the blame.

Making Choices

In Bible Times and Today



Leader's Guide

OTHER SUITABLE SONGS

FROM *SING AND BE JOYFUL:*

Zacchaeus ..... p. 35
Be Kind to One Another ..... p. 26
One, Two, Three ..... p. 113
Faces ..... p. 101
Just Like Me ..... p. 75
The World Belongs to All ..... p. 59
Walk This Way ..... p. 39

FROM *REJOICE AND SING PRAISE:*

What God Does ..... p. 85
We Want to Learn to Live in Love ..... p. 44
The Great Commandments ..... p. 26
Love, Love, Love ..... p. 100

Music on record in this media resource.

Music on Record

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Faculties Indestructible

RECORD NUMBER 8

The first of the two articles included in this recording begins with this arresting statement: "Two of the most highly-prized possessions of mankind are the faculties of sight and hearing. It is sad that along with gratitude for these faculties, there is the feeling that sight and hearing are subject to matter, or mortal mind — that an individual can be robbed of them. Christian Science comes with the comforting assurance that such fears are groundless because they don't accord with divine facts."

These "divine facts" are clearly expounded in both articles in this recording. And the four hymns further enlighten one's understanding of the spiritual nature of man's God-given faculties.

The articles are read by Noel D. Bryan-Jones who has served as First Reader of The Mother Church.

McHenry Boatwright, bass baritone who sings the four hymns in this recording, has earned an international reputation through his operatic roles with the San Francisco Opera Company and the Hamburg and Zurich opera companies. His recital tours have taken him throughout the United States, Europe, South America, and Japan. He has appeared as soloist with the Boston Symphony, the New York Philharmonic, and the Philadelphia Orchestra.

Ralph E. Jerles, L.T.C.L., who accompanies Mr. Boatwright on The Mother Church organ, is the church organist. Mr. Jerles has studied with several prominent teachers, including E. Power Biggs and George Faxon. He holds a degree from the New England Conservatory of Music in Boston and a licentiate from Trinity College of Music, London, England.

Father Ladislas Orsy, S.J.

Father Orsy is in charge of the Theology Department of Fordham University. A Hungarian who studied in Louvain, Oxford and Rome, he has taught at the Gregorian University, Rome, and at the Catholic University of America.

He has published over fifty articles and a recent book, **Open to the Spirit: Religious Life after Vatican II.**

AUTHORITY AND OBEDIENCE IN RELIGIOUS LIFE

Joined with Father Orsy in this discussion are Sister Gertrude Foley, Sister Joan Range and Father Robert Croken, S.J., who are studying for doctorates in Theology at Fordham University.

Having opened with a short note on the subject, the discussion is broadened and deepened by apt questioning by members of the panel. The Conference is therefore made more valuable to each religious.

Introduced by P. T. Hughes

Other religious records from Mercier include:

MER 20
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THE WORLD'S GREATEST LOVE STORY
Most Rev. Fulton J. Sheen, D.D.
THE LAST SUPPER

MER 21
Cardinal John C. Heenan **(both sides)**
THE CALL TO HOLINESS

MER 22
Rev. Patrick J. Baggot, S.J.
THE PURPOSE OF OUR WORK
Rev. Christian Ceroke, O.Carm
JESUS OF NAZARETH

MER 36
Rev. Enda McDonagh, D.D
PENANCE AND CHARITY
Rev. Sean O'Riordan, C.Ss.R.
SELF-EMPTYING

Mercier Catholic Record Club

THE MERCIER PRESS
4 BRIDGE STREET, CORK, IRELAND

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Cover design: Cor Klassen

**Rev.
Sean Kelleher,
C.Ss.R.**

was born in Co. Waterford in 1923 and entered the Redemptorist Order in 1942. He now resides in India where he is attached to the Indian Mission of the Redemptorists.

**Rabbi
Arthur
Hertzberg**

of Temple Emanu-el, a native of Baltimore, Maryland, attended John Hopkins University and is now on the staff of both Columbia and Rutgers University. He is the author of many books

INTRODUCED BY GAIL RICHARDS

The challenge of change

The Church today is experiencing rapid change. Fr. Kelleher comments on the fact that the Religious life is also challenged by the changing world and that religious today cannot refuse the challenge of change. The administration of authority; the exercise of obedience; the work which a particular Institute does; the states of privilege attached to the Religious life, are given as examples where change is especially called for. Religious have even to face a decline in vocations which may threaten the Religious life itself.

God made you You

In his talk Rabbi Hertzberg insists that God wants us to be ourselves, not someone else He illustrates the point with a story about his great grandfather, a rabbi, who said that he would not be upset at the judgement if God asked him why he wasn't like his father Abraham, but he would be if God asked him why he wasn't himself "God expects us to be ourselves. Being just you can make a big difference in someone else's life because the little things you do have the capacity of making a great big difference."

Other religious records from Mercier include:

MER 10
Dom Hubert Von Zeeler, O.S.B.
CHARITY

Rev. Clifford Howell, S.J.
THE SACRIFICE OF THE CHURCH

MER 20
Most Rev. Fulton J. Sheen, D.D.
THE WORLD'S GREATEST LOVE STORY

Most Rev. Fulton J. Sheen, D.D.
THE LAST SUPPER

MER 28
Dom Eugene Boylan, O.C.S.O.
PERSONAL PRAYER

Sister Simeon, O.P.
RELIGIOUS AS TEACHERS

MER 30
Rev. Francis Ripley
THE WILL OF GOD

Rev. Jordan Aumann, O.P.
CELIBATE LOVE

THE MERCIER PRESS
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GOOD NEWS FOR CHILDREN

STORIES WRITTEN AND NARRATED BY SHERI DUNHAM HAAN,
AUTHOR OF THE BOOK "GOOD NEWS FOR CHILDREN"
ACCOMPANIMENT BY RUTH WOOLPERT

About the Author

Sheri Dunham Haan is first of all an educator. She has been an elementary classroom teacher for five years. Currently she is a member of the Education Department at Calvin College where she instructs elementary teachers in language arts and the teaching of reading.

Since she became the author of *Good News for Children* she has also become the Bible Consultant for the National Union of Christian Schools. She is directing the writing of new Bible materials for the intermediate grades.

Perhaps the more important qualifications she has for making this record are her authorship of the book and her knowledge of teaching through storytelling. She has been involved in leading many workshops in teaching and reaching young children with the Good News of the Bible.

About the Book

Good News for Children is the author's way of answering the many questions she has been asked by parents and teachers about Bible stories, books, and children. The book is different from others precisely because it is written to help teach children about God.

The book takes a thematic approach. The creation, fall, and salvation of man are treated in the first three chapters. Then the themes of obeying or disobeying God are carried out in chapters which focus on concepts of love, hate; obedience, disobedience; humility, and pride. Stories which appeal to children and deal with these concepts have been specifically chosen. The final chapter is concerned with living for Jesus until He comes again.

Vocabulary has been kept very simple. The stories can easily be read to four and five year olds with complete assurance that they will understand the main ideas.

The reading level is low enough that seven and eight year olds can read the book without difficulty. The large print makes reading easier for them and encourages them to feel that the book has been written just for them, as indeed it has!

The bold, simple lines that characterize the artwork coincide with the writing style. The art and brilliant colors are much like children themselves use.

There is no question about the fact that *Good News for Children* is precisely a book written specifically for children to tell the Good News.

GOODWILL

About the Record

This record adds another dimension to the stories in the book, the dimension of sound. Stories have been carefully chosen which lend themselves to dramatic treatment. In fact, hearing the stories helps children realize that the people in the Bible were flesh and blood people, like themselves. They feared, they became excited, they cried, and they laughed.

The background music and sound effects help children see and hear these events taking place. The Bible becomes more of a reality – God and man interacting.

Certainly the record can stand alone as a record of Bible stories for children. It is complete. But it has the added advantage of being closely correlated with the book, *Good News for Children.* Children can follow the text as they hear the stories. They can enjoy the colorful pictures. Book and record can be enjoyed together to help children sense that the Bible is indeed Good News!

SIDE ONE:

1. Creation
2. Jesus' Birth — 23:10

SIDE TWO:

1. An Unusual Baby Basket
2. Five Stones And A Giant
3. Three In A Fire
4. Man Overboard
5. Father, Forgive Me — 23:50

The stories told on this record are found in the book GOOD NEWS FOR CHILDREN

****

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STEREO

DR-1013

Happy Birthday, Jesus

(A Christmas Musical)

SIDE ONE

1. CHRISTMAS WAS NEVER LIKE THIS.
2. LET'S GET THE SHOW ON THE ROAD
3. FILLIN' IN FOR SANTA CLAUS
4. MY LITTLE DOGGIE'S STOCKING
5. STUCK IN THE CHIMNEY
6. SANTA'S A BIONIC MAN
7. SANTA CLAUS' CHRISTMAS PARTY
8. SANTA CLAUS PIÑADA
9. DIFFERENT

Music and Lyrics by Floyd Huddleston,
House of Huston Music Co., A.S.C.A.P. © 1977.

SIDE TWO

1. LITTLE STAR
2. ONE SPECIAL STAR
3. THE BABY'S NAME WAS JESUS
4. SWEET BABY JESUS
5. MY SON
6. CHOCKLETT CHIMNEYS
7. DEAR LORD, SWEET LORD
8. LIGHT A CANDLE

It is said, a Christmas record is a risky venture. Undoubtedly, this is true

However, I didn't conceive this project with visions of "Top Forty"

I love children, and I love Christmas. That was my purpose

Bing Crosby, William Conrad, Gene Kelly, and others, have shown interest in this, as a television special . . . but there are many ramifications, other than the interest of a star

In the meantime, I performed the album in its entirety at the Congregational Church of the Chimes, in Sherman Oaks, California

Using some of the same cast, we recorded the album. If you have a few minutes to listen, you may get your heart "turned on" by a group of kids from The Church of The Chimes. I would like to extend my special thanks to the following people

Dr. Walter Staves — Richard and Nancy Horowitz
Penny Russel — Kim Kuykendall — Huston Huddleston
The Nancy Adams Singers
The Mundell Lowe Quartet

Mundell Lowe ..... Guitar
Allan Broadbent ..... Piano
Chuck Flores ..... Drums
Fred Atwood ..... Bass

Produced by Mundel Lowe
Choral Direction: Nancy Adams

Here is an excerpt from a letter I recently received from Bing Crosby. I can only wish that your reaction will be similar

Floyd Huddleston

Bing Crosby

July 20, 1977

Dear Floyd:

I played the album and read the script, and I think it's a beautiful piece of material. I don't know why you don't just release it as it is. You sing it so beautifully.

As ever,

Bing

Bing Crosby

BC:lm

Mr. Floyd Huddleston
6509 Cornwall Drive
Nashville, Tennessee 37205

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紅了櫻桃碎了心
(全套三片)

片唱龍雙

片唱龍双

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長興公司
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152 & 154 Jalan Bandar, Kuala Lumpur MALAYAN
Telephone : 84422-3-4

SL 2035

紅了櫻桃碎了心
(全套三片)

片唱龍双

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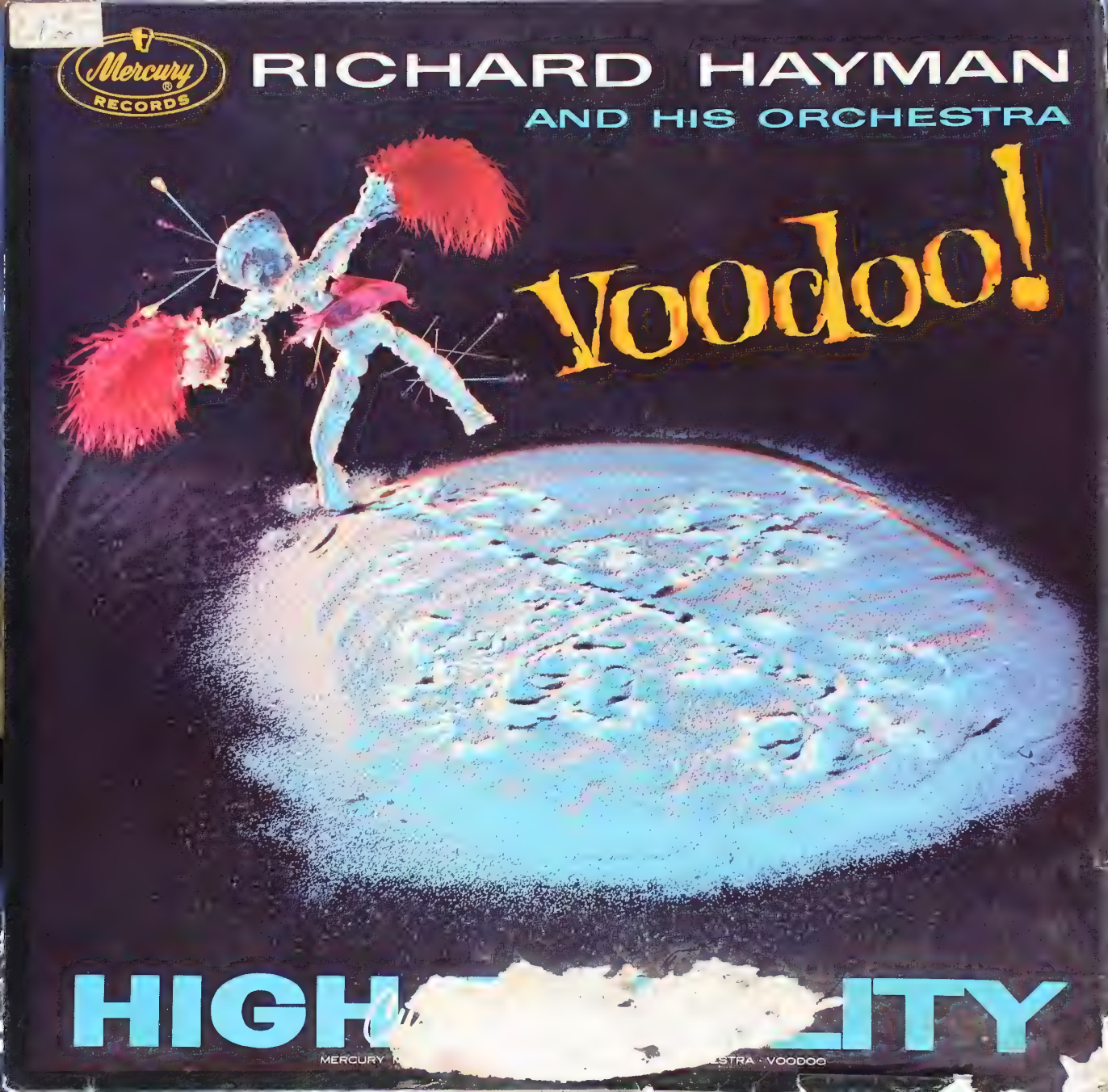
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RICHARD HAYMAN
AND HIS ORCHESTRA
Voodoo!
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D

RICHARD HAYMAN

And His Orchestra

Voodoo!

Richard Hayman has here mustered his phenomenally versatile talents as musician, arranger and conductor to capture the mood of voodoo in songs whose very titles can strike awe in the listener: *Conjuration . . . Spell of Deatra . . . Incantation . . . Zombi . . . Midnight Ritual . . Gris-Gris.* Here is a musical adventure that transports you into the deepest interior of Haiti. Here is the fearsome fire and the brewing pot. Here are the frightening shadows. And here, above all, are the weird rhythms and sounds of a music that is more than music because it is distilled in ritual and there are those who believe in its magical powers.

Voodoo!

This is music to be met half-way in a quiet room with the lights dimmed. Or better still meet it all the way in the still of the night with the lights out. Then Listen!

You're not alone any longer. The room is shaken with the frantic dances of the *hungans*—so-called priests of voodoo—and their faithful. The cauldron boils and froths. The walls echo to the cries and the wails of the believers.

That's *voodoo*

Lou Sidran

DANSE CALINDA
(Ascap) 2:28

CONJURATION
(Ascap) 2:23

SPELL OF DEATRA
(Ascap) 2:19

INCANTATION
Ascap 3:45

AFRO
Ascap 1:[illegible]

ZOMBI
Ascap) 2:28

VOODOO
Ascap) 2:57

MAMBA
Ascap) 1:53

HAITI
Ascap 2:46

MIDNIGHT RITUAL
Ascap [illegible]

GRIS-GRIS
Ascap. 2:14

INVOCATION
Ascap 2:1[illegible]

HI-FInformation

[illegible]

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Motivation Records

Tom Glazer & Dottie Evans

Space Songs

Lyrics & Text by HY ZARET

Music by LOU SINGER

Tony Mottola Orchestra

Directed by Hecky Krasnow

Produced by Hy Zaret

SIDE 1

1. Zoom A Little Zoom (Rocket Ship)
2. What Is The Milky Way
3. Constellation Jig
4. Beep Beep (Here Comes The Satellite)
5. Why Does The Sun Shine
6. What Is A Shooting Star?
7. Longitude & Latitude
8. It's A Scientific Fact

SIDE 2

1. Ballad Of Sir Isaac Newton
2. Friction
3. Why Are Stars Of Different Colors
4. Why Do Stars Twinkle
5. What Is Gravity
6. Planet Minuet
7. Why Go Up There

Cover art & design: Leo Lionni

Science Consultant: Hy Ruchlis

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When you see an empty space
Put a picture in its place

Printed in U.S.A

H-72064 (Stereo)

Tibetan Buddhism

Tantras of Gyütö: Sangwa Düpa

Recorded at Gyütö Tantric College

Dalhousie, Himachal Pradesh

by David Lewiston

EXPLORER SERIES

H 72064

Tibetan Buddhism
Tantras of Gyütö: Sangwa Düpa

Recorded at Gyütö Tantric College,
Dalhousie, Himachal Pradesh
by David Lewiston

field assistant/Sarah B. Larrabee

Side One (23:25) Side Two (17:53)

Tantra, the highest spiritual path in Tibetan Buddhism, centers around visualizations (picturing in the mind an image of a deity or a sequence of images), *mudras* (gestures of the hands), and the chanting of *tantras* (Buddhist scriptures) and *mantras* (sound formulas). Thus, sound and music are at the heart of *tantric* practice.

The *tantra* heard in this recording, called *Sangwa Dupa* in [illegible] composed [illegible] 15th-century [illegible] Indian [illegible] 15th-century [illegible] traditions in Tibetan Buddhism. [illegible] transmitted the chanting and meditation [illegible] practiced at Gyütö and the rituals can therefore be dated back to the 15th century.

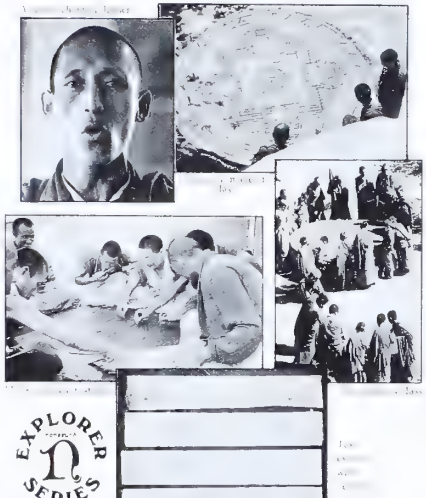
According [illegible] the unusual sound of this chanting [illegible] protective deity called Mahakala [illegible] the chanting [illegible] of thought holds that [illegible] chanting and meditation styles [illegible] Lama Gurchen [illegible] Shalgyal Monastery in the province of Tsang [illegible] The chanting is composed on the spot [illegible] guru [illegible] and it is later taught to the pupils.

In Gyütö [illegible] ordinary sound which has been called "one voice chanting" [illegible] participant produces a chord, which seems [illegible] bass note (shifting slowly between B and D) and [illegible] two octaves and a third higher. However, the structure [illegible] is in fact more complex: when the C two octaves below middle C [illegible] the E above middle C is heard clearly. But what [illegible] does not easily register is the E an octave higher which is also present. From time to time, other overtones emerge [illegible] fifths, sixths, seventh and ninth. [illegible] Smith, Stevens, and Tomlinson, "On an Unusual Mode of Chanting by Certain Tibetan Lamas," [illegible] Acoustical Society of America, May [illegible] At Dalhousie where Gyütö Tantric College is now located [illegible] and monks [illegible] able to perform the chanting [illegible] years are required to learn this technique. The [illegible] leaders of the chanting conduct regular classes for the novices, and the monks are frequently heard practicing as they go about their daily chores.

The liturgy, which uses the Tibetan language, consists of descriptions of visualizations, prayers, hymns, and other religious texts. Although it [illegible] written form, the liturgy is usually performed from memory. The texts are preserved on unbound leaves of [illegible] paper, typically [illegible] wide and 18 [illegible] heaves of paper [illegible] include a kind of music notation called [illegible]—neumes indicating the shape of a phrase—[illegible] for those who have already learned the [illegible] There are indications that the system of notation came from India; it may date back to the 12th century.

Metrical chanting, recitation in free rhythm, and song are used in the performance of the liturgy. The metrical chanting employs a deep monotone or a brief melodic phrase repeated many times. When two or three monks chant a text they use the same pitch, but when many chant together a number of different sounds may be heard, so that the overall effect tends to be one of indeterminate pitch. *Mantras* are recited in free rhythm; each monk repeats the *mantra* at his own speed, giving a jumbled effect to the whole. The song sections are often striking; these slow-moving melodies, sung in unison in the lowest part of the bass register, give an impression of timelessness and profundity.

In this recording, forty lamas and monks chant a recitation of part of the *ayushung* (text of the *tantra*) which, in its entirety, lasts over seven hours. Generally speaking, what is heard here falls into three categories. The brief passages for solo voice mark the beginning either of a chapter or of a new major section within a chapter. The text of the *tantra* is then presented in metrical chanting. The long-sustained chords are the concluding words of verses describing specific meditations.



The *Sangwa Dupa Tantra* is concerned with discovering the self-existing sacredness of the universe, which is termed [illegible] meaning adamantine, invincible. Its practicioners experience the *vajra* form of the universe and the bliss and energy that goes with it. This energy may be recognized as strength—strength to actualize the Buddha's wisdom and compassion. The full title of this *tantra* means "secret union of body, speech, and mind of all the *tathagatas*." The *tathagatas* or Buddhas, embody the enlightened state of mind differentiated as the five wisdoms which are the transmuted form of the five poisons." Aggression becomes the wisdom of all-encompassing space; ignorance, mirror-like wisdom; pride, the wisdom of equanimity; passion, the wisdom of discriminating awareness; and envy, the wisdom of all accomplishing action.

The phrase "body, speech, and mind," which occurs repeatedly in *tantric* Buddhist texts, expresses the totality of human and divine nature. Body means the entire physical being; speech, communication, and emotion; and mind, knowledge, wisdom, and bliss. Throughout the *tantras*, "secret" means self-secret, for a pupil can only receive these teachings if he is open to their transmission by his guru; the "secret union" of this *tantra* is the ultimate integration of man and fulfillment of his potentiality.

Many are attracted to the *Vajrayana*—the *tantric* path—because it is considered to be the short way, capable of leading to enlightenment in one lifetime, and because, as this *tantra* says, it "accomplishes both desire and liberation." But the student finds [illegible] to terms with the *tantras* is no easy matter. For, at the [illegible] many of these texts appear to deal with magical practices aimed [illegible] of gaining power over others, rather than the path [illegible] The difficulty arises because the language of the [illegible] and always carries two or three levels of interpretation. The practice of the *tantras* is not a matter of gratifying the senses and [illegible] which is still immersed in the dualism of "I and other," "good and [illegible] worldly and spiritual," cannot penetrate their meaning.

The student of *tantra* may find that the [illegible] lence of dualistic thought begins with the *Theravadin* [illegible] cipline and renunciation, and the *Mahayana* path of wisdom and compassion for all sentient beings. Thus prepared, he is ready for *tantric* practice under a teacher who has himself mastered the particular *tantra* and is thus able to transmit its significance. A thorough preparation is essential because the *tantric* manipulation of energies is very powerful, these energies may prove destructive if the student is inadequately prepared. The aim of [illegible] is to enable man to open to enlightenment. After meditation [illegible] signed to destroy the illusion of ego so that the voidness of all concepts may be recognized, the yogi identifies himself with the *vajra* nature of the universe, using the energy of all his passions (or [illegible] for partial growth, instead of attempting to suppress or condemn them.

Since sound and music play such an important role in *tantric* practice, it is not surprising that Tibet's most remarkable music is to be found in the monasteries. Buddhism, the state religion, was transmitted by a series of Indian teachers, most notably by the *tantric* yogi Padmasambhava, who visited Tibet in the 8th century. Buddhism affected the Tibetan imagination so powerfully that, at the time of the Chinese invasion in 1959, there were between 300,000 and 600,000 monks—that is, 10 to 20 per cent of the male population—as well as a much smaller number of nuns.

[illegible] 15th century, when [illegible] chanting [illegible] is a fundamental practice. When Gyuto [illegible] led by Jetsun Kunga Thondrup in the year [illegible] pupils. This was considered an auspicious [illegible] number of deities in the *Sangwa Dupa Tantra* [illegible] ince, been one of the principal studies at the [illegible] over the centuries Gyuto flourished, and by 1959 it had [illegible] members. Following the Chinese invasion, a small number escaped to India and re-established their college at Dalhousie, in the foothills of the Indian Himalaya.

FRANCESCA FREMANTLE
DAVID LEWISTON

Although the [illegible] on this record is performed by [illegible] voices, instruments are used in most rituals. Horns, [illegible] and cymbal are virtually indispensable, and they are [illegible] by a variety of wind instruments—shawms, thigh bone trumpets, conch shells, and long and short horns—to create an orchestra whose sound is both majestic and moving. It is believed that most of these instruments were originally used for military purposes, but after Tibet's conversion to Buddhism they were consecrated for religious use. Tibetan chanting with instruments may be heard on [illegible] *Buddhism: Tantras of Gyuto: Mahakala* (Nonesuch H [illegible]).

Grateful thanks to Tara Tulku (Abbot of Gyuto Tantric College), Trungpa Tulku, Sherpa Tulku, Gonsar Tulku, Alexander Berzin and Jon Landaw for invaluable information and [illegible]

Cover illustration/detail of a *tanka* of Sangwa Dupa, from the collection of Gyuto Tantric College.

tape editing/Ben Taylor • mastering/Robert C. Ludwig (Sterling Sound, Inc.) • production supervisor/Teresa Sterne • design & art direction/Paula Bisacca
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TIBETAN BUDDHISM • TANTRAS OF GYUTO: SANGWA DUPA

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PRODUCER:
LOUIS DROZEN
ARTWORK:
RHONDA VOO
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PLATINUM VOICES, LTD.
EL RICHARD de la BEL GIA
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Producer: David Drozen

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DEVILISH, WICKED, LUSTY, BRAZEN
OUTRAGEOUS, INTIMATE...
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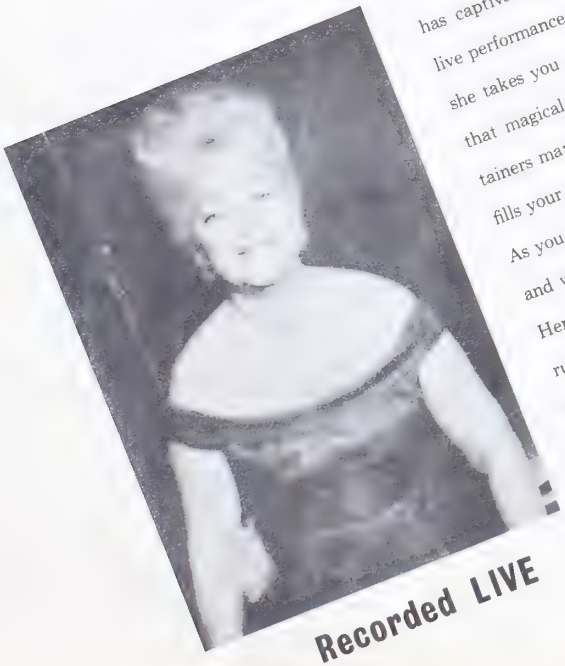
BELLE BARTH

On a sea of laughter and a rolling tide of applause, Belle Barth has captivated and held her audience for years. Here again, in live performance of song and her very own special brand of humor, she takes you on a trip into the fantasies of her imagining. With that magical stage presence of which only the truly great entertainers may boast, Belle will fill your ears, heart and mind as she fills your soul with laughter, the joys of life and gusty, lusty living. As you listen you will understand why she is the queen of comedy and why her records have sold well over the three million mark. Hers is the humor of the people who live life to the full, alive and rushing, sometimes brash, sometimes beautiful. The kind of life that is real and full of wonder, pain and laughter, a little bit of humor and a generous portion of hell. Here, sharing with us her own philosophy that laughter is life and life is hell . . . Belle Barth . . . Hell's Belle!



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The Talking Parrot

The Training Recording for Your Pet Parrot

Endorsed by leading bird trainers as the proper way to train your pet birds!

Side 1

Hi!	(2 minutes)
Hi, Cutie!	(5 minutes)
Hi, Cutie Pie!	(5 minutes)
How Are You?	(5 minutes)
Got A Peanut?	(5 minutes)

Side 2

Wanna Drink?	(4 minutes)
Gimme A Kiss!	(4½ minutes)
Gimme A Kiss, Sweetheart!	(4½ minutes)
Bye-Bye!	(4½ minutes)
Bye-Bye, See You Later, Alligator!	(4½ minutes)

Parrots are mimics, learning through repetition, and capable of mimicking all kinds of sounds and having an extended vocabulary. Parrots are not difficult to train, but your patience and time are necessary. This recording has been made to allow you to teach your pet parrot basic words and phrases, without your physical presence. Years of research and experience in producing other bird training recordings stand behind this, so you can be confident that this is the best way to teach your pet parrot to talk.

Basic words and phrases have been used to start your parrot talking, and have been recorded for several minutes each. The more frequently heard, for longer periods of time, the better your parrot's responses will be. Remember that young parrots will become better talkers than more mature birds; a tame parrot will become a better talker than a partially tamed one.

Choose a specific time for daily lessons. The best time of day is when your parrot is relaxed and least distracted. Place your parrot's cage near your recording machine, and either darken the room or place a cover over the parrot's cage. (The reason for the darkness is theory: if a bird is bored in a dark cage, he is inclined to repeat what he hears because nothing is distracting him.) Start the recording and let it play over and over. It is dependent upon the individual parrot as to how quickly he starts to respond. After the training session, be sure to use a word or phrase from this recording each time you approach your parrot. As he learns the basic words, you can start to add more words to his vocabulary; your parrot will also learn words from your daily conversations.

Even when your parrot has started to talk, it can be beneficial to reinforce his speaking with the playing of this recording from time to time. You may also wish to use The Talking Parakeet and/or The Talking Cockatiel recordings for additional phrases to teach your parrot.

Experts in the taming and training of pet birds have endorsed this recording as the best method to train your parrot to talk. A soothing, medium-pitched female voice has been used, as it is easier for your parrot to understand and imitate; in time, your parrot will also respond to your voice.

Risa Teitler is an internationally recognized professional bird trainer, author of eleven books and numerous pamphlets and articles on bird training. Since the age of six, Ms. Teitler has been breeding, handling and training all types of birds. Her career has included training the show birds at Parrot Jungle in Miami, Florida, working with South American governments to establish large, private collections of native birds, and working as a consultant in various capacities in the training/taming/handling of birds.

According to Ms. Teitler, this training recording is the proper way to help train your parrot to talk. She states that the vocal on this recording "closely duplicates the natural pitch of a parrot, so the voice is one your parrot will enjoy and respond to. Equally as important, the vocal employs strong upward inflections of each phrase and a singing quality, to which parrots respond positively. In addition, the recording starts with very few syllables and increases to ten at the end of the recording, enabling your parrot to add to his vocabulary as he learns."

We at Custom Bird Records are confident that you and your parrot will have many enjoyable hours with this recording. We recommend that you consult your local pet store professional regarding the proper care of your pet parrot.

Available on albums and cassettes at your local pet store.

Stock #TC-100 (Stereo)

Stock #TP-100 (Stereo)

Stock #SC-100 (Stereo)

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Vocal by: Nancy Sayles
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The Complete Cockatiel Training Album

For Training
Cockatiels, Parakeets, Mynas, and other talking birds to speak and whistle tunes

SIDE ONE Whistled Tunes

- POP GOES THE WEASEL
- CHARGE - WOLF WHISTLE
- DIXIE
- STAR SPANGLED BANNER
- OH SUSANNA
- RACE TRACK CALL
- BEAUTIFUL DREAMER

SIDE TWO Phrases

- HELLO BABY
- I LOVE YOU
- HELLO BABY, I LOVE YOU
- HEY GOOD LOOKIN'
- WANT TO PLAY WITH ME?
- HEY GOOD LOOKIN', WANT TO PLAY WITH ME?
- HEY GOOD LOOKIN', I LOVE YOU, WANT TO PLAY WITH ME?

The Cockatiel is probably the most congenial of all the talking birds. This friendly bird has all the combined traits of the cockatoo, parrot and parakeet. He can talk, plus is a great whistler and mimic. This recording will not only teach your Cockatiel to talk, but he will also learn to whistle many popular tunes. The scientific sequential lessons will teach your Cockatiel vocal sounds in practically no time at all and the recording can be used to reinforce what your Cockatiel has previously learned. The lessons each run over 2½ minutes a piece and then are combined into sentences. By learning the lessons your bird will have a large vocabularly and you will find this will be only the beginning of what he is capable of learning.

HISTORY OF THE COCKATIEL

The Cockatiel (Nymphicus hollandicus) is a native of Australia and was introduced to the United States by way of Holland and England. He is a very hardy bird and easy to tame. Besides learning to talk and whistle, these birds are quite capable of learning to do tricks. They are very gentle and affectionate, and they become very attached to their owners. This breed is readily available and are quite inexpensive. The Cockatiel is believed to be the connecting link between the larger Cockatoo and the smaller parakeet.

The males have bright yellow on their faces and chests. This appears at about six months of age. Each cheek has a bright orange circular patch. The underparts of the tail is a dark slate color. Females have less yellow and the tail feathers are stripped or barred. The male appears slimmer and longer than the rounder appearance of the female. It is almost impossible to tell the difference between the sexes until these colors appear.

A grown Cockatiel is between eleven and fourteen inches long and will have a wing span of about sixteen inches. Cockatiels may nest at a year, but usually two years is the average. Their lifespan in captivity is between ten and fourteen years.

TEACHING THE COCKATIEL TO TALK AND WHISTLE

First of all, only solitary birds make the best talkers. It is almost impossible to train pairs to talk, as they are more interested in each other. The key to training is patience, perseverance, and repetition. Each training session should be 20-30 minutes a day. It does not matter what time a day the session is held, but it should always be at the same time each day. Some people recommend that the cage be covered so the bird will not be distracted by movement in the room. You will find that the first word or phrase will be the hardest. Once this is learned, others will come faster. It will help to supplement the lessons by repeating the phrase you are currently teaching when you are near the cage. Under no circumstances should you ever punish a bird for refusing to talk. In fact never punish a bird for any reason, as showing a bird affection is the only way to succeed in training.

TAMING YOUR COCKATIEL

Talking birds usually learn faster when they have trust and confidence in their owners. The main objective of taming is to get your bird accustomed to handling. Before attempting any handling, the Cockatiel should have it's flight feathers clipped to prevent it from flying. Your local pet store or bird shop can do this and they can teach you how to do it yourself. Also there are books on the subject. Clipping will not harm the bird and the feathers will grow back in about six months.

The first step in taming is to get your Cockatiel to sit on your finger. When your bird is sitting on his perch put your finger against his body just above the feet and push it gently forward and upwards. The bird will then step forward onto your finger so as not to fall backwards. Once you can handle your Cockatiel you will find that he will enjoy sitting on your shoulder and being petted.

As mentioned before Cockatiels and other talking birds learn by repetition and patience on the part of the owner. You will also find that giving a treat reward for doing something right is also beneficial. There are many excellent bird books on the market today and it is strongly recommended that you obtain a few for your library.

HEALTH AND DISEASES

Besides information found in books, you will find your best source on your Cockatiel's health is a pet store that specializes in birds. Other bird owners and breeders can also help you with health problems. Proper diet, exercise, adequate housing and cleanliness are essential to a healthy Cockatiel. You should always be alert to disease and health problems, most of which are self-evident. Some of the common symptoms of health problems are: abnormal temperature, constipation, diarrhea, listlessness, coughing, vomiting, abnormal stool color, blood in the stool, parasites, external bleeding, etc. Anything that appears abnormal should be checked out immediately before a serious situation occurs.

FEEDING AND DIET

Cockatiels are very easy to feed and their diet is rather simple. You can feed a commercial budgie or parakeet mixture and sunflower seeds. This should be supplemented with fresh greens. Store all seeds in air tight containers to keep them dry. Greens can consist of wild grass, dandelions, foxtails, etc. However, do not use any that have been exposed to insecticides. They also like fresh peas, spinach, carrot tops, celery, corn, lettuce and watercress. Remove uneaten greens daily. Be sure the greens are washed with water before feeding. Fresh fruits are allowed, but usually Cockatiels do not relish them. They also need a cuttlebone that can be attached to the cage. Another very essential item is grit which can be obtained at a pet store. This should always be available as it is stored in the gizzard and aids in grinding up the food so it can be digested. Put grit in a container on the floor of the cage. Keep it filled and clean. Naturally your Cockatiel should always have fresh, clean water available at all times.

These are easy rules to follow. With proper care, you will have a friend that will be a real family member. PET Records also has other training records, tapes and cassettes that will help your Cockatiel to continue his vocal education. One is "Train Your Bird to Talk" which includes 14 lessons. Another is "Make Your Bird a Star" which teaches him to sound like various movie stars. "The Multi-Lingual Bird" teaches birds to speak phrases in foreign languages. There is also a beautiful album for canary lovers.

William Patterson - Syndicated Pet Columnist

All PET Records are available on cassette and eight track tapes

Also available on PET Records.

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THE COMPLETE CANARY ALBUM
(For Breeders and canary lovers)

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(For training your bird foreign languages)

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(For training talking birds)

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IAN NORTH

RAPE OF ORCHIDS

CHEP/MOD

TERRIBLE PARABLE BY OF & IN KEN NORDINE

AN AGING YOUNG REBEL
[illegible]ED WHAT'S HIS NAME
[illegible]ED TO BE DIFFERENT
WHILE HE STAYED THE SAME
AND HE COULDN'T, HE JUST COULDN'T
NO MATTER WHAT HE WOULD TRY
TOLD BY HIS MOTHER
AN AGING OLD THING
BETTER GO SEE CLEVER
YOU GIVE CLEVER A RING
WHICH HE DID...CALLED HIM UP
JUST SO MOMMY WOULDN'T CRY
CLEVER HEARD HIS STORY
BOUT DIFFERENT AND THE SAME
THEN HE SAID I'M SORRY,
THIS SOME SILLY GAME?
NO, IT AIN'T...LIKE MOMMY SAID
YOU GOTTA STRAIGHTEN OUT MY HEAD
CLEVER YOU'RE SO CLEVER
IS YOUR CLEVERNESS ENOUGH
CAN YOU HELP THIS AGING REBEL
DO YOU REALLY HAVE THE STUFF
BETCHA DON'T HAVE, BETCHA BREAD
THAT YOU'LL PASS THE BUCK INSTEAD
CLEVER SENT OUR HERO
TO A CROWDED FUNNY ROOM
WHERE A CROWD OF CUNNING LISTENS
IN GIGGLES IN THE GLOOM
IS THAT YOUR PROBLEM? AGING REBEL
DON'T YOU KNOW THE SCORE?
WHAT'S THIS REBELS NAME?
ARE YOU CRAZY, DO YOU THINK THAT
YOU CAN CHANGE THIS SILLY WORLD?
BETTER SEE YOURSELF A SHRINK
CUNNINGLY THEY ARGUE 'BOUT OUR BOY
LOOK WHO'S BREAKING DOWN THE DOOR
NOW RUNNING DOWN A DARK
DIABOLICAL AWAITS
GRABS HIM BY THE ANKLE
ISN'T THAT LIKE FATE
LEGGO...OH; NO...WOULD YOU?
DIABOLICAL INSIDE?
DIABOLICAL LAUGHS
IN AN ALLEY FULL OF SOOT
NEVER LET YOU GO
GONNA LOSE YOUR LITTLE FOOT
FORGET THE SAME, YOU'LL BE
DIFFERENT NOW...
SOMEWHAT SHORTER ON ONE SIDE
PANIC IN HIS BRAIN
PULLS AND TUGS HE GETS AWAY
BUT LOSES HIM A FOOT
A DARK AND EVIL DAY
SEE HIM RUNNING, LIMPING BLOOD
TO SOMETHING SOFT IS JUST A HEAD
THAT SOMETHING SOFT IS GENTLE
NOW HE'S FALLEN BY HER SIDE
SHE COMFORTS HIM WITH KISSES
HE DREAMS OF SUICIDE
SEE WHAT HAPPENS...AGING REBELS
IN A WORLD YOU NEVER MADE
GENTLE IS SO GENTLE
GRABS THE TROUBLE BY ITS ROOT
BANDAGES THE STUMP
CUTS OFF HIS OTHER FOOT
SO YOU SEE IT SEEMS TO ME
A GENTLE KIND OF CRUELTY
AGING REBEL'S OLDER
HE'S FOUND A HIDING PLACE
GENTLENESS HAS FIXED HIM
YOU CAN SEE IT IN HIS FACE
CAUSE HE'S...
FOOTLESS AND FANCY FREE
THINK HOW HAPPY
MOM'LL BE
FOOTLESS AND FANCY FREE
THINK HOW HAPPY
MOM'LL BE
(FADING)
FOOTLESS AND FANCY FREE
THINK HOW HAPPY
MOM'LL BE

©1971 KEN NORDINE

This collection is assembled from four Ken Nordine albums that were recorded annually from 1957 to 1960. I first heard them in the very early sixties on Mort Fega's New York jazz show. I haven't been able to get them out of mind ever since.

When I began doing FM radio in Philadelphia in 1966, I played Nordine from time to time and always received great reactions from enthusiastic listeners. Through the years I would encounter others, usually musicians and disc jockeys, who were also desperately addicted to these unique verbal offerings. In fact, at one concert in early 1970, Tim Buckley unexpectedly burst into a recitation of "Miss Cone" and "Down The Drain". Hopefully, the release of this record will greatly expand this cabal of Nordine fanatics.

Ken Nordine has made his living for many years by applying his gifted voice to the lucrative field of television and radio commercials, film narrations and other anonymous endeavors. On the artistic side, he once had a legendary show in Chicago, giving poetry recitations and reading horror tales. Aside from these four albums, all issued under the banner of "Word Jazz" for Dot Records, Nordine also recorded "Love Words" with convincing recitations of standard love songs. In the early sixties, he made two less interesting albums for Philips and appeared on H.P. Lovecraft's second album. He is alive and well in Chicago, cutting commercials and feeding his fertile mind.

Upon one's first listening, one might find it shocking that such sensitive, relevant and spaced-out material was done in the late fifties. But this period was the creative foundation for the mass 'underground' culture of the imitative sixties. Lenny Bruce, Jack Kerouac, Allan Ginsburg, Larry Rivers, John Coltrane, Miles Davis, Chuck Berry and many others were the innovators that set the scene for the white subculture of the next decade. So was Ken Nordine.

He uses his voice brilliantly to deliver vignettes so universal and timeless that they are always personal and timely. "You're Getting Better" captures the egotistical paranoia that is so common today. "Flibberty Jib" deals with ever revolving door of superstars. "Down The Drain" predates our fascination with acid and hallucinogenic drugs. And so on and so on.

Nordine has not forgotten these masterpieces and has expressed interest in doing more. In fact, he recently adapted "Flibberty Jib" to a beautifully animated Levis television commercial.

The best description of what Nordine does comes from the liner notes of Son Of Word Jazz (1958), in which Nordine writes, "Word Jazz is a thought followed by a thought followed by a thought ad infinitum, a kind of wonder-wandering. I love to wonder-wander. It's what I am; it's what we all are. The Word Jazz albums are existential facts of some of my thought-travels, collections of the truths, half-truths and fractions of truths that I wonder about.

"One truth: I think everybody is much more complicated than he thinks he is. But as complicated as we are, I think we have a greater need than ever for simplicity. We may be able to get as far out as the moon, but we had better develop an escape velocity for some of the problems that are pretty far in. Problems like getting along with each other and with ourselves, the many selves of which each self is constituted...

"To do this, I think we need simplicity, a wisdom that will allow each of us to allow himself to become whatever thing he should become. That's what I'm trying to do with Word Jazz: to be my complicated and multiordinal self in as simple and understandable a way as possible."

In producing this record, I tried to select the most powerful and timeless of Nordine's material and program it in a specific sequence. I have done only slight editing and used the technically best master available on every selection.

Discographical information: "What Time Is It", "The Vidiot", "Roger", "Hunger Is From", "Looks Like Rain" and "Flibberty Jib" are from Word Jazz (Dot DLP 3075) recorded in the spring of 1957. The musical personnel are Fred Katz: leader and cello; Paul Horn: woodwinds; John Pisano: guitar; Jimmy Bond: bass and Forest Horn: drums.

"Miss Cone", "Outer Space", "Down The Drain", "Anytime, Anytime" and "Lemming" are from Son Of Word Jazz (Dot stereo DLP 25096) recorded in the spring of 1958. The musical personnel are Fred Katz: cello and leader; Paul Horn: woodwinds; John Pisano: guitar; Hal Gaylor: bass; Red Holt: drums and Richard Marx: piano.

"Mr. Big", "Smerd", "Busy-It-Yourself Time Capsule", "Manned Space Capsule" and "The Whistler" are from Next Word Jazz (Dot DLP 3196) recorded in the spring of 1959. The musical personnel are Richard Marx: leader and piano; Victor Vallenari: reeds; John Gray: guitar; John Frigo: bass and Jerome Slosberg: drums.

"Reaching Into In", "Fireflies", "Confessions of 349-18-5171", "You're Getting Better" and "Original Sin" are from Word Jazz Volume Two (Dot DLP 3301) recorded in the spring of 1960. The musical personnel are Richard Campbell: piano, vibes and leader; Ken Soderbloom: woodwinds; Emmet Frazier: bass and Bob Frazier: drums. "Pacing" is also from this session, but has never before been released. Tom Mack supervised all four albums.

As Nordine wrote on the liners of Son Of Word Jazz, "There are two ways to listen to this album. First, by just listening; the other way is to watch someone else listening. I hope both ways bring you joy."

A special thanks to Bob Krasnow for being so receptive to the idea of this album and then for pulling off all the legal nonsense to make it possible.

Michael Cuscuna

SIDE ONE

1. ORIGINAL SIN
2. WHAT TIME IS IT
3. DOWN THE DRAIN
4. REACHING INTO IN
5. LEMMING
6. FLIBERTY JIB

SIDE TWO

1. THE WHISTLER
2. BURY-IT-YOURSELF TIME CAPSULE
3. HUNGER IS FROM
4. SMERD
5. ANYTIME, ANYTIME
6. PACING

SIDE THREE

1. FIREFLY
2. OUTER SPACE
3. MANNED SPACE CAPSULE
4. THE VIDIOT
5. MISS CONE
6. MR. BIG

SIDE FOUR

1. CONFESSIONS OF 349-18-5171
2. ROGER
3. LOOKS LIKE RAIN
4. YOU'RE GETTING BETTER

PRODUCED BY MICHAEL CUSCUNA

Album photography & design by
Barry Feinstein & Tom Wilkes for
Camouflage Productions

Inside photo by Ray Hasch

BLUE THUMB RECORDS, INC.
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A Gulf + Western Company

Produced by Peter Tevis

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LPS 3137

Train Your Bird To Talk

FOR TRAINING

PARRAKEETS, PARROTS, MYNAHS, AND OTHER TALKING BIRDS

Side One

HELLO
HOW ARE YOU
HELLO, HOW ARE YOU
HOW ARE YOU, FINE THANK YOU
PRETTY BIRD
HELLO PRETTY BIRD
WHO ARE YOU

Side Two

GOOD MORNING
SEE YOU LATER
BYE BYE, SEE YOU LATER
HI BABY
I LOVE YOU
GIVE ME A KISS
WHAT'S YOUR NAME

Training Method

Birds are mimics and learn through repetition, association, and conditioned responses. The process of teaching a bird is simple but time consuming without this record. The bird must hear over and over again the words and phrases desired he learn. This record allows you to teach the bird to talk without you being there Selections from the record should be played to the bird at a selected time of the day or evening. Pick a time when the bird has the least distractions. It may also be an aid to cover the cage during the lesson periods. If your record player will automatically replay the record you can let the lessons replay over and over again. The longer the lessons, and the more frequent, the more quickly your bird will learn to speak. Once a bird has started to talk you will find that he picks up more and more phrases from sounds overheard in the home in a much shorter period of time

This record consists of fourteen commonly used words and phrases, each repeated in stereo for over three and a half minutes. The phrases are grouped together in a way that if your bird says them together or mixes them up they will make understandable sentences. It would be best to teach each of these phrases separately, at least in the beginning, but it is also possible to let the record play all the way through Lessons should last for twenty minutes a day but longer lessons are even better. It will also help in training for you to say the phrases in your own voice when you are around the bird. In this way he will transfer the phrases to you and will respond to your presence by repeating his lessons. Each time you approach the cage say the phrase you wish the bird to learn and when he has learned it go on to the next phrase

A woman's voice has been used on this record because a female voice is easier for a bird to understand, but in time the bird will mimic your voice. Some birds may rearrange the phrases or lose some of the words in the phrases as the lessons proceed and so it will be necessary to review the lessons from time to time. But this is easily done just by playing the record for the bird

A bird will readily take to lessons if he is somewhat trained and relaxed around you The training of all Parrot-like birds is basically the same but more caution should be used when dealing with larger birds. For training, the primary flight feathers of the bird should be clipped so he cannot fly. This process does not hurt the bird in any way but makes it more dependent on its human friend Clipping wings is a simple job and there are many books available for learning, or they can be clipped by the local pet shop owner. The clipped feathers will grow back in about six months. In most cases it is a good idea to keep the bird's wings at least semi-clipped so he cannot fly into a window or escape Semi-clipped wings will slow the bird down and lessen his desire to fly After the bird's wings have been clipped he will not understand his inability to fly so it will be necessary for you to be careful the bird doesn't fall from a high place

The first step in training is to get the bird to sit on your finger or a stick held in your hand. It is natural for a bird to want to step forward and up and so you can accomplish finger training by pushing your finger gently and slowly under and up into the chest as if your finger was a perch At first the bird will attempt to move away but if you are slow and patient and relaxed the bird will soon relax and respond to your finger. As this happens you can slowly lift him away. The bird may try to escape but when he realizes he is dependent on you due to his clipped wings he will soon sit relaxed in your hands. It is most important that you do not show fear. Understand that Parrot-like birds reach out for your finger with their beak first The reason is not to bite but basically to test the surface on which they are going to step to see if it will support them.

A young Cockatell can be trained in about an hour, and a Parrakeet in about the same time. The procedure for training larger birds is basically the same although some caution should be used due to their strong beaks. In the beginning it is wise to teach the larger bird to sit on a perch held in your hand. This will not only build confidence in the bird but you will also gain confidence At a later stage you can substitute your fingers or wrist by gradually moving your hands towards the center of the perch while talking softly until the bird has no place to stand except your fingers You may want to wear a glove during the initial phases of this training but discard it later as you and the bird learn to trust one another

It is also a training aid to hand-feed your bird occasionally, and do be sure your bird is getting a healthy, well rounded diet. It is IMPORTANT to never punish a bird. Training and affection are accomplished through associating kindness, patience, and a sense of relaxation to your bird. If you punish a bird in any way he will only learn to associate the fact that you are dangerous and an enemy. The bird should also not be manhandled. Some birds do not like being bodily picked up, especially with your hands over the wings, but there are exceptions to this. Do not be overly timid around your bird. Parrots use their beaks as we use our hands and so an outstretched beak is not necessarily a hostile action. To flinch from a bird can actually teach the bird to bite because it is frustrating to him to be reaching out to a perch or hand that is quickly taken away. Timidity in an owner results in frustration in the bird

This record has been recorded so that the lessons will bounce from speaker to speaker in a stereo system to increase a bird's interest, but the record will work just as well played mono. If the above training method is followed and the recorded lessons are played for your bird on a regular basis, your bird will soon be happily talking, and that will only be the beginning of what you will hear from these clever and lovely mimics

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STEREO DSS 5006

L THE REAL HOWARD HUGHES PLEASE STAND UP?

TURN IT UP!

Dave Barry & Company

DOUBLE SHOT

& WHIZ

STEREO DSS 5006

Side 1

1. PRESS CONFERENCE	(2:37)
2. MEDICAL CONTRIBUTIONS	(3:30)
3. WRITE ME A LETTER	(:33)
4. COUNTING MONEY	(3:15)
5. WOULD YOU LIKE TO BE PRESIDENT?	(1:45)
6. DRY HOLE	(1:38)
7. UNEMPLOYMENT LINE	(5:33)

Side 2

1. INTRODUCTORY REMARKS	(3:30)
2. H. H.	(2:30)
3. TESTIMONIAL DINNER	(6:08)
4. DO YOU WANNA DATE?	(1:03)
5. THE DAILY ECHH	(2:30)
6. IN THE SWISS BANK	(:20)
7. PLASTIC SURGERY	(1:28)
8. POKER GAME	(2:10)
9. PUBLISHER'S OFFICE	(:40)

Publisher: BIG SHOT MUSIC (ASCAP)

DOUBLE SHOT & WHIZ RECORDS

The Cast
(in alphabetical order)
DAVE BARRY
NORMAN BARTOLD
EDDY CARROLI
PAUL DUBOV
CONNIE HUNTER
STANLEY RALPH ROSS
and special guest star
SELMA DIAMOND

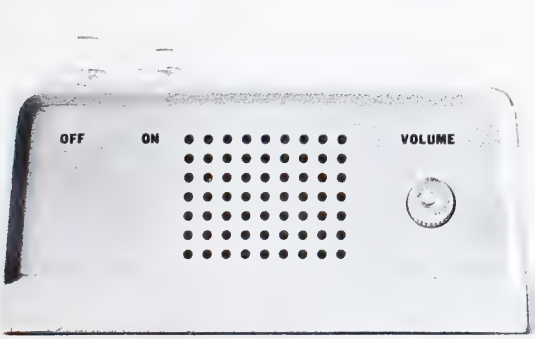
The Writers
MARTIN A. RAGAWAY
with
ARTHUR PHILLIPS
STANLEY RALPH ROSS
MILT ROSEN

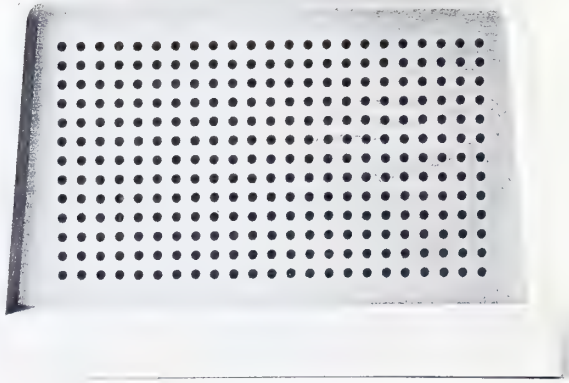
Produced by HAL WINN & IRWIN ZUCKER
for Double-Shot Productions
Recorded Live at U.A. Studios,
Hollywood, California

Engineer
BERT AGUDELO

Mixing
GARY ULMER

Editing:
CHARLES UNDERWOOD,
MAURICE ROGERS





This album is dedicated to the American sense of satire/DOUBLE SHOT/WHIZ RECORDS • 6565 SUNSET BLVD. • HOLLYWOOD, CA 90028

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A New Comedy Album from the Writers and Producers of "THE FIRST FAMILY," "YOU DON'T HAVE TO BE JEWISH," and "THE NEW FIRST FAMILY, 1968."

STEREO
SD 8178

BOB BOOKER & GEORGE FOSTER
PRESENT

THE HANDWRITING ON THE WALL
(THE SOUNDS OF GRAFFITI)

Created and Compiled by

JACK RAYMOND

Narrative by

JACK RAYMOND

and

HASKELL BARKIN

Produced by

BOB BOOKER and **GEORGE FOSTER**

Production Supervisor ..... ROBERT MACK

Recording Engineer ..... RICHARD MAYS

Associate Producer ..... ELLEN JONAS

Assistant to the Producers..... KATE HIGGINS

Cover by ..... SERGIO ARAGONES

This album was recorded LIVE in mono and stereo at Fine Recording Studios, New York City, January 9, 1968

A Production of THIRTEEN PRODUCTIONS, INC., New York City

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SIDE ONE

1. **THE SOUNDS OF GRAFFITI** 1:50
2. **THE HIPPIES** 2:45
3. **SEX** 2:40
4. **ADVERTISING** 2:02
5. **HOMOSEXUALS** 2:40
6. **RELIGION** 1:45
7. **"UNDERNEATHS"** 2:05

SIDE TWO

1. **POLITICS** 2:59
2. **PERSONALITIES** 1:51
3. **CIVIL RIGHTS** 1:55
4. **MORE "UNDERNEATHS"** 2:00
5. **WAR** 2:27
6. **BUMPER STICKERS** 1:14
7. **WHIMSY** 3:34

Completely conceived, written and performed by Tommy Koenig, with the exception of musical instruments and an occasional voice.
Produced by: Stephan Galfas
Engineered by: Cliff Hodsdon
Recorded at: House of Music—West Orange, New Jersey
Mastered by: Bob Ludwig at Masterdisk—New York City

STORY SYNOPSIS AND OUTLINE

THIS SIDE WON

1984 Tommy Mania/Farewell Concert
—The Fans
1986 Newsfile/The Vigil
—Geoffery and Leicester's Ritual Remembrance
1985 News—Alien message
—Public Service Announcement from the American Mental Association
—SONG—"ALIENS—WE ARE HERE"
—Dee Jay from WILD
—60 Seconds
—Presidential News Conference (1985)
—Showered
—Dee Jay from WIOD—Rock Hotline
1964—Ed Sullivan Show—Beatles—The Real Story
—Song—"BABY BOOM BABY"

ALIENS (We Are Here)

Hey Hey Mister
Can you tell me how to get to the nearest bank
Uh, no cash machines
I got traveler's cheques; No, I never leave home without them

Hey Hey Sister
Can I hop in and ride in your machine
(What's your MPA Mileage Rating?)
Yes, you can touch my gills just as long as you tell the rest of the girls that...

We are here
We found our own space and it's here
We'll settle down and live for years
We're gonna find us some wives and have kids, kids

We ain't from Mars
We're an alien band of guitars
Who never got to borrow Daddy's car
Or let our hair down at night in the bars

We ain't far from here
But our planet has no atmosphere
Or the pants with the names on your rear
And we heard that you got really good beer

We are here
The Oldies say "Wait" but we're here
So dry your eyes and wipe your tears
As you realize your fears

(Wailing Voices)

We'll be your model conquerers
We only want what we need
We've seen everything that we want
Picking you up on TV

We'll visit Paris, Pants
Intercourse, Pa.
St. Louis, Misery
And Waiamea Bay

We are here
We are here
We are here
We are here, etc.
A-L-I-E-N-S

BABY BOOM BABY

Baby Boom Baby
Do you know who he is?
He's a baby boom baby
He got his name on a list

Baby Boom Baby
See him blowing a kiss
Is the baby boom baby
Just accepting what is?

Don't kid
The Kid
He can tell when there's something wrong
He's real
And sometimes feels
So confused
Like he's being used

Baby Boom Baby
Got the world on a string
It's the baby boom baby
Changing everything

Baby Boom Baby
Leave it all up to him
And the baby boom baby
Never see you again

(He's) On fire
On the wire
And he don't know how he got this far
They schooled him
They tooled him
Did someone say
"Let's drop the big one now"?

Baby Boom Baby
With his hands on the wheel
And the baby boom baby
Says he's ready to deal

Baby Boom Baby
Baby Boom Baby
Baby Boom Baby
What's with the baby boom baby?

TOMMY KOENIG—The Real Story

A tongue-in-cheek satire based on life in mega-stardom. Set in the future, TOMMY KOENIG—The Real Story is a retrospective of the uniquely glorious-yet-absurd career of Tommy Koenig, spanning the years 1984 through 1996, with a brief trip back to 1964.

Cover Concept: Charles Sitzer and Tommy Koenig
Art Direction: Charles Sitzer—New York City/St. Louis
Helpful Hints: Lora Steffan
Cover Photograph (inset): Gary Baker
Back Cover Photograph (from TK's Bar Mitzvah)—Hunter Studios
Front Cover Photograph—Matthew O'Shea/St. Louis
Air Brush—Nick Spencer/N.Y.C.
Album Coordination—Music Connection, NYC

TOMMY KOENIG ORCHESTRA (TKO): Larry Fast
Mark Cretella
Dave Moscara
Dennis Moscara
Kirith Peed
Don Reagan

Occasional Voices: Ann Janowsky, Ellen Jacobson, Stephan Goldfish

Propaganda: Steven Saporta—New York City
In LA: Tom Barad/Sam Christensen

Thank you. Sal Vasi, Michele Galfas, Irene Conrad, and the great people and things at House of Music, Jon Waxman, Chris Hollis, Don the Swan, Terry Shaddick, Rick Melick, Jack Rouben, A Band Called Carl—Rosenberg, Cedar and Rhythm, Rob Blass, Doug Sloan, Howie Lipow, Randy Bitz, Gary DeLena, Michael Schlanzer, Mitch Stuart, Nairobi Sallcat, Bernie Worrell, Jesse Rae, Keith Garde, The Cruz Bros. and Sis, Rascals of N.J., Peter Casperson, Priscilla Sims, Sandy Ginsberg, David and Sara Saporta and of course, Mom, Dad, and Bro Koenig.

Hands To: Bob and Leslie Yannetti, Gary Shaw, Ricky Stoutland, Elaine Levi, Charlie Edwards, Nancy King, Mark Sawyer, Barbara Moroz, Lizabeth Gower, Chris Gray, Jim Swift, Dexter Padgitt, Edward Trizzini, Suzy?

The Real Tommy Koenig Fan Club: write to: 184 West 86 Street/Suite 2B/New York New York 10024

They laughed at me in 19
I was trying to be famous
clothes and maybe eat ou
thought it would get this b

I used to open for famous
cans and if I was lucky, co
concert). The way I looke
it. All that changed. Instead of
to stand in for them, doing im
make it to a concert, or so the
still can't believe they caught me and the fuss everyone made. Sheesh. Everyone started to wonder what was real and what was made up and I got credit for almost everything. It got out of hand.

Today, the mania continues. I don't have to stand in for stars anymore. I am one. Maybe the biggest, huh? But hey, don't worry, I'm still the humblest guy I know (I'm so humble I should be famous for it). Fame. Fame is what others give you. Success is what you give yourself. What can I say then, but Thank You.

(IMPORTANT NOTE: This is the revised 1996 "Tommy Koenig—The Real Story" album. At this date, Tommy's whereabouts are unknown although it is common knowledge that he disappeared two years ago.

This album is dedicated to his memory and his return.)

THIS SIDE TOO

1984 Walter Cronkite Report
—SONG—"1984"
—Empty Video Music Channel—Enid Blackbee
—Rolling Stiff Magazine Radio Interview
1986 Walter Cronkite
—Dee Jay Radio Interview with Baby Jimmy Miserable (1988)
—Boy George Burns
—Manny More WOLD—Radio Interview with Baby Jimmy Miserable (1992)
1994 Walter Cronkite
—HELP!!!! (Farewell Speech)
—SONG—"LIVING ON THE EDGE"

1964

Sleepin' on the floor
You're really ripped, you're ripped, you're ripped
'Cause in 1954
You said, "Di dip di dip di dip"
And in 1964
You took a Yippie dippy trip
Then in 1974
You think you're hip, you're hip, you're hip
Well it's 1964—1964—1964

Stayin' in bed till four
So baby-scared to leave the crib
You were the first to do it, but
You don't remember what you did
You weren't lookin' very sharp
On how your future might be lived
Can the mirror tell your fate
When you got your nose in it?
1964—1964—1964—1964

Can't stop to go shopping
Can't stop to look around
Can't stop to talk shop you
Can't stop to 'check it out'

Sleepin' on the floor
You're really ripped, you're ripped, you're ripped
'Cause in 1954
You said, "Di dip di dip di dip"
And in 1964
You took a Yippie dippy trip
Then in 1974
You think you're hip, you're hip, you're hip
Well it's 1964—1964—1964

LIVING ON THE EDGE

I'm living on the edge
Don't think I'll ever get over
I'm out on my own
But I keep looking back over my shoulder

The world goes on around
But I can't descend
I take my piece of ground
And stick out my chin

Living on the edge

I'm living on the edge
I'd like to think that I'm bolder
I want to live without regrets
At least till I'm older

I'm living so outside
I can't pretend
That I'm not so scared
I'll never come in

Living on the edge

I'm living on the edge
I can't go back or move forward
I've got to do what is right
Take it moment to moment

The winds will blow again
And I can hold on
But should I let go
I know where I'll end

Living on the edge

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WILLIAM MINKIN and WILLIAM SHERIDAN PRESENT

THE WASHINGTON HILLBILLIES

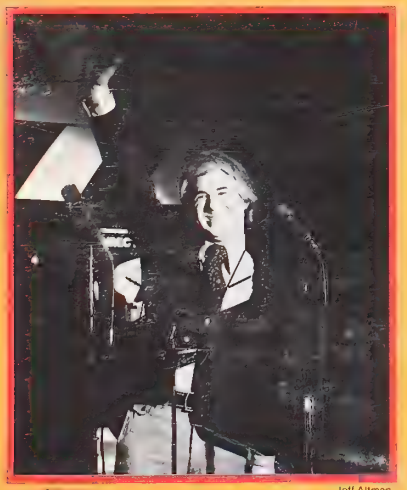
WITH JEFF ALTMAN

featuring:
Ronnie Claire, George Memmoli, Nellie Bellflower, Michael Mislove, Shep Menken, Kurt Taylor, Steve Spears, Stuart Dillon, Sharon Obeck, Dave Anderson, Bill Sheridan and Billy Minkin.

On January 21, 1977, the Carters became the new First Family in Washington. On January 22, 1977, we began planning our album. For the first time in many years, fun returned to the White House and the American public began first to relax, then to smile, and now, finally, to laugh with the Washington Hillbillies.

This project was fun right from the start. It was conceived by friends, written by friends, performed with friends, and we hope it will make many friends throughout the country. It's not pompous, it's not bitter and it's intended only to amuse.

Our special thanks to the people of Casablanca Record and FilmWorks for their support and cooperation; to our friends the actors, for their dedication and talent; to the women in our lives for their patience and understanding; and, to the Carters, one and all, for their genuine wit, wisdom and sincerity. — THE PRODUCERS



Jeff Altman

SIDE 1
Phonemate #1 — Dave, Jeff
Fireside Chat — Dave, Jeff
T.V. Offer — Jeff (as all voices)
Stud Beer — Bill, George
Planning A Vacation — Ronnie, Jeff
Kentucky Fried Carter — Jeff, Steve, George
King Pong — Jeff, Shep
Getting Off — Jeff, George
Bobby and The Prez — Billy, Jeff, Nellie
Bedtime Story — Ronnie, Nellie, Jeff

Ronnie Claire, Jeff Altman, George Memmoli

Bill Sheridan, Jeff Altman

The Writer — Producers

Bill Sheridan has been writing and directing for ten years, primarily for radio, television and film. He has also appeared in more than two hundred commercials, is a musician and songwriter, loves his son, hates broccoli and looks forward to a two-day work week.

William "Bill, Billy, Willie" Minkin as he is known to many is a multi-faceted Renaissance man. The fact that his mind is still in the 13th Century doesn't help either. He has been a writer, actor, director, comic, radio personality, recording artist and voice impersonator and is often asked who he can imitate best. He believes he does the best Jeff Altman on both coasts. Although he has known his partner for thirteen years, he married his lawyer instead. He looks forward to a two-hour work week.

The Talent

Jeff Altman is funny, creative, talented and a little crazy. But he's a professional through and through and in half the time it would take a lesser talent, he learned the material, worked on the Carter voice and kept the rest of the cast laughing during the toughest of times. To make it even more amazing, Jeff also did the voices of Nixon, Rockefeller, Ford & Agnew. Thanks, Jeff.

SIDE 2
Father Know
Back Talk —
Peanutol — Jeff, Ronnie
Phonemate #2 — Jeff
Press Conference — Jeff, Mike, George, Kurt, Shep, Stuart, Sharon
Welcome Home Carter — Jeff, Mike, George, Kurt, Nellie, Billy
Playback — Ronnie, Jeff, George, Bill
Washington Peachtree Reel — All

Kurt Taylor, Nellie Bellflower, Jeff Altman, Shep Menken, George Memmoli

Written and Produced by: William Minkin and William Sheridan
Mixing & Recording Engineer: Jimmy Hite
Music Director: Len Coltun
Remote Taping: Wally Heider Recording (Bill Broms)
Tender Legality: Ina Lea (Meibach), Bob Casper
Technical Assistance: Sheridan-Elson Communications, Inc
Place: The Comedy Store West, Westwood, California February 22, 1977
Production Assistants: Matt Kramer & Sharon Obeck
Mastering: Allen Zentz
Front Cover Photograph: Ron Slenzak
Location Photographs: Stephen Mislove
Graphics: Gribbitt!

Michael Mislove, Nellie Bellflower, Jeff Altman, George Memmoli

Billy Minkin, Michael Mislove, Jeff Altman, George Memmoli

Casablanca Record and Filmworks
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MERCURY • HOW TO SPEAK HIP/DEL CLOSE AND JOHN BRENT

OCS 6205

MERCURY STEREO

BRANCH 090713

RECORDS

how to speak HIP

how to speak HIP

BY DEL CLOSE AND JOHN BRENT

INTRODUCTION

This is your Hip manual. Use it carefully and wisely. Carry it with you as you set out to investigate for yourself the fascinating world of hip.

In this manual you will find a Dictionary of Hip. A thorough reading of this dictionary will familiarize you with a number of useful Hip expressions, since it is simultaneously a dictionary and a phrase book. Many of the more tricky words are used in sentences, much as you might hear them used on "the Hip scene."

It must be borne in mind at all times that Hip is not just a language but an attitude—indeed, a whole culture unto itself. If some of the definitions in the dictionary seem inadequate or puzzling to you, please remember that the true hipster has the Taoist's aversion to pinning down the changing world. To define something completely is to embalm it intellectually. Subtlety of perception is hip—as when a jazz musician blows a particularly "wild" chord change and the hipster voices his appreciation by laughing quietly, or murmuring "Oh, yeah!" But it is hipper to "dig" the change and forget it than to do a postmortem analysis of "just what happened there, musicwise."

THE SCATTER-SHOT THEORY OF HIP COMMUNICATION:

In the English language, we have enormous difficulty with definition. There are entire branches of philosophy and logic devoted to little else but defining terms. Science has all but abandoned English as being too imprecise, preferring the language of Number.

The language of Hip cleverly sidesteps this problem. Where in English we are concerned with communicating *exactly* what we want to convey and nothing else, the hipster is satisfied if what he says manages to *include* what he means. Imagine the difference between shooting at a dime from twenty paces with a .22 rifle, and with a 40-gauge shotgun, and you will have a rough approximation of the difference between English and Hip.

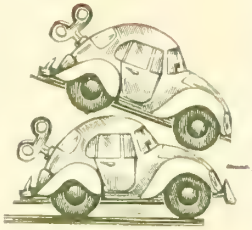
Hip is a language of thundering generalities. It is more concerned with intense emotional states than with specific ideas, and in this respect can be said to be anti-intellectual.

Salty: Angry.

Salty, to jump: To "come on" in an angry way.

Scarf: To eat.

Scoff: To eat. "Scarf" and "scoff" are also used as nouns. "Let's pick up some scarf."



Score: To make a successful deal with the connection. Also, to succeed with a girl.

Scuffle: To hustle.

Shades: Sun glasses.

Shaking: Happening. "What's shaking?"

Short: Car.

Short line: Very little money. "I'm hung up behind very short line." "It's a fun gig, but short line." It's a good job, but the pay is small.

Shuck: A con, fraud, or put on.

Scam: A practical improvisation. "How are we going to decorate this coffee house on forty three bucks?" "Take it off your wig, we'll scam it." Don't worry about it, we'll scuffle something together. Also, a synonym for shuck. A fraud may be called a "full scam."

Scene: Where the happenings happen. "When I came back from the coast, all my buddies had split the scene." Also, a party. "Call up some people, we'll make a scene."

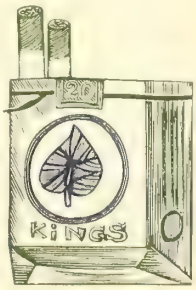
Sides: Records.

Slam: Jail. Or, "the slammer."

Something else: Something very good indeed.

Sound: To ask. "I sounded him about a gig, but nothing's happening." I asked him about a job, but there were no openings.

Sounds: Music. "Have you got any sounds at your pad?" Do you have a radio or a phonograph?



Split: To leave.

Square: Conventional, unimaginative. A Babbitt.

Straight: High, or stoned. "Fall by and I'll straighten your head for you." Also, not high, not stoned-down. To "get straight" means to get what ever you need. "Need any bread?" "No, baby, I'm straight." To "straighten" someone means to give him what he needs, or to give him the correct information.

Straights: Civilian cigarets.

Stone: Complete, as in "full." "She's a stone freak." "He's a stone pro."

Stoned: Very high.

Stash: A secret hiding place for illicit goods, often elaborate or imaginative.

Strung out: Far gone, physically or mentally. When one's source of supply is cut off, one is "strung out."

Stud: A male.

Swing, to: To be happy or successful, or both. To enjoy oneself. To "groove."

Taking care of business: Attending to the annoying but essential practical details of existence without losing one's ability to "swing." The phrase, "He takes care of business" often has the ring of admiration.

Taste: A sample.

Tapped: Arrested.

There you go: A greeting, "Hello."

Tight: On close, friendly terms. "I'm tight with him." He's a good friend of mine.

Tossed: Searched by the police "The man tossed my short and they found a roach That's how I got tapped."

Tough: Very good.

Tough changes: Hard times.

Tube, the: Television.

Turn on: To get high. Also, to become interested in something. "I got turned on to Stendahl in high school, and I dig him *out*, man, he's too much."

Twisted: High. "Straight."

Uncool: Dangerously uncautious.

Up tight: In a difficult position.

Viper: Marijuana smoker.

Wasted: Very high. Also, to inflict physical damage on someone is to "waste" him. "He got into his violent bag, you dig it? so I told him, "Don't come on with me, Jim, I'll do up your head" so he did anyway, so I wasted him."

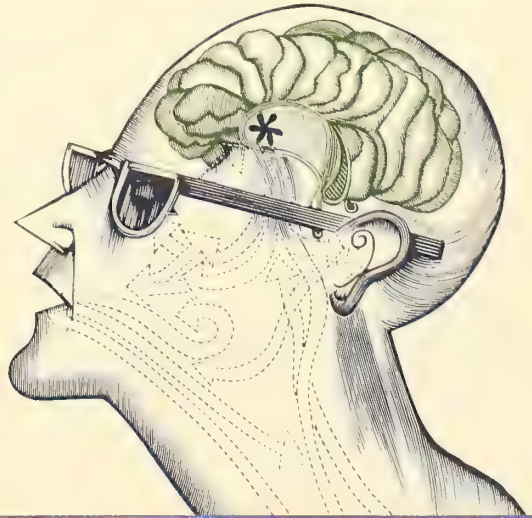
What's shaking?: What's happening?

Wheels: Car.

Wig: Mind. "You can't stop his wig, man, he's got *ideas!*"

Wig, to: To flip happily. "I told him the good news, and he wigged out."

Zonked: Very high, stoned, twisted, wasted turned around, smashed, boxed.



RICHARD PRYOR

WHO ME? I'M NOT HIM

LAFF 198

RICHARD PRYOR WHO ME? I'M NOT HIM LAFF 198

In the beginning...

LAFF A198 STEREO

The earth was void and empty too...
There was nothin' here–not a thing to do...
But that was alright–cause we all knew...
There'd be a seven day change–then me–then you...

Now me and you came to pass as a result of all the me's and you's that passed 'ere before me and you...Ya' see..

Man was made from dust. Now Woman (that's Man's companion)–she was made from a rib bone...but...RICHARD PRYOR–he was made special–he was made from the funny bone.

The story unfolds something like this...

One night, many years ago, in the little town of Peoria–(that's a City–Nigga'–P..E..O..R..I..A..–Peoria, Illinois) the Heav–'ns' dar-Ken-ed and a thundous' bolt of litenin' streaked across the sky–and–Gawd, he looked down upon the *heavy* sa*ddd* face-a-man...and HE was not pleased–SO–Ga-wd' said "LET THERE BE LAFF's", and–behold there was RICHARD PRYOR.

The story continues like–this 'ere...

As a small child–RICHARD realized that he had a purpose in life and at a very early age...he set forth upon the road of fulfilling destiny. RICHARD's first triumph (unst-BE-known' to him) was in his own front yard–from there he moved out to the street corners and classrooms. Upon graduating from the classrooms–RICHARD stole the hearts of pool rooms. From there he moved on up to clubs in Peoria and then Clubs across the great United States–into Los Angeles–with the constant ROAR of LAFF-ter following.

Throughout all this time–Gawd followed RICHARD–keeping close watch–and Gawd was pleased. RICHARD's devotion to his Callin' and the manner in which he had accomplished his Accomplishments gave him favor in the eyes of Gawd–and Gawd–because HE was pleased–said–"RICHARD, THOU SHALT BE REWARDED"...and...behold–RICHARD was led to LAFF RECORDS–where he begot record after record and record begot movie after movie which in turn begot him onto the big home screen–where he is able to reach out and touch all Creatures at the same time with the same amount of LAFF-ter and Good Tidings.

Gawd was indeed pleased with himself and declared–"HE IS INDEED THE STAR OF LAFF-TER". Thusfore–that is why we have the "CROWN PRINCE of COMEDY"...RICHARD PRYOR.

BUT...the story continues...ON...like this 'ere.

Ya' know–even today–you can still sometimes find RICHARD on the big-home-screen...BUT...not all the time. Ya' see–he don't be stayin' inside that little box *all-the-time*–the reason is–RICHARD–after so long gets uncomfortable–a Nigga' gotta stretch and sh

So–seein' as how the next best thing to seein' is hearin'–(and it's always wise to plan ahead)–it's a matter of great importance that you have the latest release on LAFF RECORDS...because

When you listen–you'll like it...
and wanna play it again...
You're gonna dig–RICHARD PRYOR's...
"WHO ME? I'M NOT HIM".....

SHELBY MEADOWS ASHFORD

SIDE I

YOU'RE A TRICK
SLIPPIN' IN POO POO
I'M A NEGRO
NEGRO JUDGE
CHAIN GANG
HIPPY DIPPYS
WEASEL
DIRECTIONS
BLUE EYED DEVIL
RELIGION

SIDE II

SUPPER-NIGGER
PASSIN' GAS
COLORED FOLKS
ARMY
WAR
GIT A LITTLE
TARZAN
BIRTH CONTROL PILL
DRACULA
FRANKENSTEIN

CREDITS:
PRODUCER: David Drozen EXECUTIVE PRODUCER: Louis Drozen
COVER DESIGN: Michael Sell ENGINEER: John Cevetello

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LAFF RECORDS
4218 WEST JEFFERSON BLVD. LOS ANGELES, CA 90016
FESTIVAL

TUBBY BOOTS

THIN MAY BE IN-BUT FAT'S WHERE IT'S AT

RDED LIVE,
ACH.

FOR THE MATURE-MINDED ADULT

...TUBBY BOOTS...

"I wasn't born into showbusiness—I blew up in it." That's the way the 380 lb. Tubby laughingly describes his childhood. He was born in Baltimore, Maryland, in '34 to the singing-dancing act, Boots and Barton, who graced the vaudeville stages from coast to coast...and Tubby Boots 'has been on the run' ever since.

Tubby Boots is a young showbusiness veteran, having been in the medium 30 years. At the 'old' age of 8, he started his showbiz career in his parents' act, as a singer-dancer. He quickly outgrew his act, and soon became a comedian because he was so heavy. When Tubby's parents retired, he was 12 and the amiable rotund comedian started doing a 'single'. Since then, he has shown his versatility in theaters, clubs and television round the world...and lists as his friends and boosters, theatrical luminaries including Jose Ferrer, Paul Lynde, Milton Berle, Danny Thomas and Jack E. Leonard, who rates Tubby as his protege.

Late in '67, Tubby shared the spotlite with the divine Sarah Vaughn at the Riviera Hotel in Las Vegas, and garnered rave reviews from the newspaper critics. Forrest Duke, famed columnist and reviewer for the (Bible of Showbusiness, VARIETY, had this to say of Tubby. "He is the comedy-sleeper of the year, and is a must-see attraction." Last year, Tubby was the comedy star of the "Tower Suite Revue" at the Landmark Hotel in Las Vegas, prior to his returning to the Dunes Motel in Miami Beach. The nationally syndicated Tropix magazine in the Miami Herald, quoted : "While big-name stars come and go, one Beach entertainer goes on for ever-Tubby Boots, a 375 pounder with the face of choirboy, and the tongue of a Lenny Bruce."

Flowery notices concerning the majestic talents of Tubby Boots would swell many books. This extremely multi-talented comedian is also a fine singer, dancer, actor, who can do an act in clean fashion as he's done in countless supper clubs and charity affairs Possessing a heart almost as big as his body Tubby has never refused lending his fine talents to aid any charitable affair-especially if it concerned children of all denominations.

Tubby has "Sand in his Shoes", and makes his home in beautiful South Florida. He's in his 7th consecutive year as headliner of his "Playgirl Revue" at the Dunes Motel on the gold coast in Miami Beach, where he virtually pack's em in nightly.

Although Tubby performs in a 'risque' manner, he is surprisingly sentimental in his choice of patter and song material. His nightclub ad-libs are of rapid-fire pace, and he rates with better comedy minds in the fascinating world of showbusiness. Tubby's sharp witty retorts are stemmed from truisms, and his excellent delivery is in a magical form. This delightful recording may just turn out to be a collector's item. In sum, this is a lively, funny recording aimed at the not-so-timid.

Tubby is a showbusiness name to be remembered. Whether he is brash bold, or risque, he will embrace your heart forever. One must not forget that Tubby Boots possesses a uniqueness that is a rarity in the theatrical world-his clever comedy material which brings laughter to the crowded clubs nightly.

As one national columnist put it so aptly:—"Tubby Boots is definitly an 'Original' in showbusiness. He's One of a Kind'

Technical Credits :

Recorded Live by Tropicana Studios
Engineer – Raul Fernandez Rubio Jr.
Assistant Engineer – Eddy Schaffer
Photos by – Sid Bennett
Press Relations – Sy Shapiro
Musical Director for Tubby Boots at Dunes Motel – Vince Haydock
Musical Arrangments – Sid Engle

★★★★★★★★★★★★★★★★★★

SID WEBER

This album is dedicated to the memory of my dear friend and press agent Sid Weber.
Without his aid and guidance this recording could never have been made.

Your fattest buddy

TUBBY

★★★★★★★★★★★★★★★★★★

TUBBY BOOTS ★

GOES TOPLESS

"TUBBY BOOTS"

Meet and greet Tubby Boots, who makes his entrance to the recording ranks via this unique record. Tubby is a young, dapper funnyman who weighs in the neighborhood of a fifth of a ton. He was born in Baltimore in 1934, stemming from show business parents. His mother and dad comprised the vaudeville act of Boots and Barton that graced the vaudeville stages from coast to coast.

Tubby Boots is a young show business veteran, having been in the medium 25 year, breaking in as a lad of eight. The amiable, rotund entertainer has shown his splendid versatility in plush bistros, television and in vaudeville. His lists as his friends and admirers theatrical luminaries all over the world, including Danny Thomas, Milton Berle and his mentor and early booster, Jack E. Leonard, who rates Tubby as his protege.

Late in 1967 Tubby shared the spotlight with the divine Sarah Vaughan at the Riviera Hotel in Las Vegas, and garnered rave notices from the newspapers and critics. Forrest Duke, famed columnist and reviewer for the "Bible" of show business, VARIETY, had this to say of Tubby "He is the comedy–sleeper of the year and is a must–see attraction". The Las Vegas Review Magazine said, "Tubby Boots is something different for your eyes to behold. He has to be seen to be believed. The minute he comes on stage, you know he is going to make you laugh and he really keeps the laughs coming".

Flowery notices concerning the majestic talents of Tubby Boots would swell many books. This extremely multi–talented stout comedian is a fine singer, dancer and actor who also can do an act in clean fashion as he's done in countless supper clubs and charity affairs.

Tubby makes his home in the never–never land of fabulous Miami Beach, where he headlines the show in the ultra Dunes Motel, for the second consecutive year. He virtually packs'em in nightly.

Although Tubby performs in a "risque" manner, he is surprisingly sentimental in his choice of patter and song material. His night club ad–libs are of rapid–fire pace, and he rates with the better comedy minds in the fascinating world of show business. Tubby's sharp remarks, witty retorts are stemmed from truisms and his excellent delivery is in a magical form. This delightful recording disk may just turn out to be a collector's item.

In sum, this is a lively, funny recording aimed at the not–so–timid.

Tubby is a show business name to be remembered. Whether he is brash, bold or risque, he will embrace your hearts forever.

One must not forget that Tubby Boots possesses a uniqueness that is a rarity in the theatrical world – – – –

laugh and enjoy yourself.

Sid Weber

HALLELUJAH – I LOVE HER SO – – – B.M.I.
(RAY CHARLES)

THEM THEIR EYES – – A.S.C.A.P.
(MACEO PINKARD–William Tracy–Doris Tauberr)

ROCK A BYE – – A.S.C.A.P.
(J. Young – S.M. Louis – J. Schwartz)

YOU'RE NOBODY TILL SOMEBODY LOVES YOU – – A.S.C.A.P.
(Russ Morgan)

TECHNICAL CREDITS :

Recording Producer – – SOUND ARTS INCORP.
Engineer – FRANK GONZALEZ
Ass. Engineer – – WOODY WOODALL
Photos by – – DICK LE PAGE
Press Relations – – SID WEBER
Musical Director for Tubby Boot's at
DUNES MOTEL – VINCE HAYDOCK

SID WEBER

This album is dedicated to my dear friend and press agent Sid Weber. Without his aid and guidance this recording could never have been made.

Your fattest buddy
TUBBY.

CAEDMON
TC 1455

HURRAY FOR CAPTAIN JANE!
And Other Liberated Stories for Children

Read by Tammy Grimes

Selected by Donna Barkman

SIDE ONE 28:25

Band 1 **Hurray for Captain Jane!**—Jane, in a bathtub fantasy, becomes the courageous captain of a ship 6:42

Band 2 **Noisy Nancy Norris**—Loud, active, exuberant Nancy almost causes her family's eviction 8:21

Band 3 **Jellybeans for Breakfast**—Two little girls pals (yes!) lead an active real and fantasy life, pretending to do and be just about anything. 3:48

Band 4 **Jenny's Secret Place**—Jenny shares with her brother the secret hide-out where sometimes dreams come true. 2:02

Band 5 **Ira Sleeps Over**—Ira, with that rarity, a teasing sister, not brother, is afraid of being laughed at if he takes his teddy bear on his first overnight 7:38

SIDE TWO 28:24

Band 1 **Dudley Pippin**—"Dudley and Louise"—Dudley sweetly saves his friend, a girl, from the big-brother teasing and pressure of having "boyfriends" 1:44

Band 2 **Emily and the Klunky Baby and the Next-Door Dog**—Spirited Emily tries to run away to Dad's house when she's angry at her Mom and her klunky baby brother 12:46

Band 3 **The Dragon and the Doctor**—The Doctor, with the help of her brother, Nurse Thomas, fix a dragon's very sore tail 4:12

Band 4 **Martin's Father**—Martin spends a quiet, loving day with "the best father in the world." 1:30

Band 5 **The Sunflower Garden**—Pipsa, an Indian girl, persists in growing her special garden and bravely saves her brother's life. 8:18

"Say – *any*one could think of *that*,
Jack or Fred or Joe or Nat –
Say, even Jane could think of *that*."

Another gratuitous insult from one of our children's favorites – Dr. Seuss. Actually, Jane is perhaps lucky to have struggled into existence at all, since Seuss folk are almost exclusively Jacks or Freds or Joes or Nats. To be fair, this paucity of female characters pervades all of children's literature, from readers through biography, reference texts straight into fiction.

For instance, from my own early surveys: a nursery school library had 63 books accessible to all. Thirty-five had males as main characters; 9 had female; 1 had both and 18 were non-fiction. Now, of the 35 about males, only two were non-stereotypical, in which boys were not compelled to be active, tough, athletic, dominant; of the 9 about females, only 4 did not portray girls as silly, emotional, passive and decorative ("Shells are for girls. I want a boat," says a boy bear to a girl). And of the 18 presumably objective books, only 6 did not refer to all creatures, great and small, as "he," show the human body only as male, or throw in comments such as "sometimes women are afraid of bats" – this in a factual book about animals – all male, of course.

A close inspection of my own children's bookshelves (a boy's and a girl's) shamefully revealed the same figures: 75% of the story books were about boys, human or animal, with painful sex-role stereotyping in both the fiction and non-fiction and, again, with some outright derogation of females.

Even though these statistics are duplicated in studies of Caldecott Medal winners, Newberry Award winners and children's bestsellers, try some tabulating of your own to get the full and overwhelming impact of the sexist sins of omission and commission in titles, main characters, text and illustrations. "Are-you-a-man-or-a-mouse?" in picture-book land is a Hobson's choice, for even tiny-baby-boy mice are authoritative and adventurous. Count these many active boys and men. And then count for yourself the few extant females – as mommies, grown-up "girls," ladies (never women), all wearing aprons and watching, waiting, waving good-bye as man and mouse go off to seek their fortunes.

There is no way to measure accurately the psychic casualties of this skewed presentation of feelings, abilities, aspirations, role models and, in fact, reality. There is no way to gauge the damage done by books which refuse to recognize the real-life existence of fierce girls, fearful boys, job-holding women and tender men, much less acknowledge our striving for wide-open options for all.

Children need validation, not distortion, of their reality; they also need encouragement to explore their individual choices and potentials. We, as guiding adults, must seek a literature that will help them with this. It is starting to be available, but we must demand and create more. A literature that presents female characters in roles of importance equal to male characters, in which no group, women or others, is stereotyped or demeaned, in which language usage does not exclude female existence, in which children are helped to accept and express all feelings, in which many kinds of cultures, family groupings and problem situations are presented and explored, in which children are encouraged to identify with others, but develop their own specialness.

We must choose our books carefully, increase our alertness to sex-role and other stereotyping, and feel confident in discussing discrimination with our children at whatever level they can understand.

Whether we are ready or not, sex roles are changing, hopefully to non-roles, and we must make sure that we are preparing our children for great flexibility in being men and women of their time, not ours. They need our support and encouragement to define and re-define themselves, for they will all grow up to be people, together, in a difficult world. Let's show them no further limitations of sugar and spice, snips and snails. Let's allow them to show us that womanliness and manliness have beautiful and infinite variations.

ACKNOWLEDGMENTS

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THE SUNFLOWER GARDEN by Janice May Udry, courtesy Harvey House Publishers, 20 Waterside Plaza, New York, N.Y.

RESOURCES FOR NON-SEXIST CHILDREN'S LITERATURE
Basic Reading:
And Jill Came Tumbling After: Sexism in American Education, Stacey, Bereaud, Daniels, eds., Dell (paper)
Sexism and Youth, Diane Gersoni-Stavn, R. R. Bowker Company

Publishers:
The Feminist Press
Box 334
Old Westbury, N. Y. 11568

Lollipop Power, Inc.
P.O. Box 1171
Chapel Hill, N. C. 27514

Book Lists:
Feminists on Children's Media
P.O. Box 4315 (send 50¢)
Grand Central Station, N.Y.C. 10017

Child's Play
226 Atlantic Avenue (send 25¢)
Brooklyn, N. Y. 11201

Organizations:
Women's Action Alliance
370 Lexington Avenue
New York, N. Y. 10017

The Clearinghouse on Women's Studies
The Feminist Press
Box 334
Old Westbury, N. Y. 11568

Organizations:
Women on Words & Images
P.O. Box 2163
Princeton, N. J. 08540

Council on Interracial Books for Children
1841 Broadway
New York, N. Y. 10023

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aventuras de
BATMANGOZAR
MOTEL

GENE TRACY

SAYS A TRUCK STOP IS THE BEST PLACE TO EAT

KENT Country Comedy Series

KENT RECORDS
5810 S. NORMANDIE AVE.
LOS ANGELES, CALIF. 90044

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TROPICAL LOVE (And More)
DING-A-LING
ON CREDIT (And More)

Side Two

SWEETHANG
12 MARTINIES (And More)
THE PICCOLO
THE OLD MAIDS (And More)

GENE TRACY

A giant of an entertainer who stands 6'4" tall and carries his 260 pounds well. This man's versatility contributes greatly to the success of numerous banquets, fairs, company outings, club affairs, press parties . . . you name it!

A portrait of human love, he has become a tradition to annual events; his personalized shows, wherein he uses the names of prominent people present, always "leaves 'em laughing".

The stories of his small town experiences in Anadarko, Oklahoma, and those of his girl friend "BUMADENE SCLEAVAGE" seem to reach into everyone's childhood ecstasies and add a touch of humor to their memories.

Notable Quotes!!!!

"Give Gene Tracy a mike and a room full of people and he turns on like a bright light in a dark room. He looks and acts like Jackie Gleason."
Charlotte Observer
Charlotte, N. C.

****

". . . and Gene Tracy came on with a hilarious emcee job."
Amusement Business Magazine

****

". . . thanking you for the superb emcee job at our banquet and show at the Hotel Sherman in Chicago. You did a remarkable job and I'm glad I selected you from the many people considered."
Robert Blundred,
Executive Secretary
International Assn. of Amusement Parks

****

". . . Gardner Webb College's 1,400 students gave Gene Tracy a standing ovation, something our students give only to top notch entertainers."
Thomas C. Poston
Dir. - Student Affairs

****

". . . your masterful job of ad-libbing and the sensitivity with which you emceed the varied entertainment in our production contributed greatly to it's success."
Frank York, Producer
Chicago, Ill.

****

". . . and many members of our club, whom I haven't seen smile for years, are still coming by and laughing about your routines. Please, please come back."
L. B. Thralkill, Pres.
Hartsville Lions Club

****

" . . Thanks, Gene, from all the "New Christy Minstrels."
Rick Hansen, Leader-Musical Director

****

". . . speaking for the entire 2,400 members I would like to thank you and commend you for your excellence in producing and emceeing our annual banquet programs for the past four years. Man, you're the greatest."
Nick Lucas, President
Intnl. Indep. Showmens Assn., Tampa, Florida

"She wouldn't eat the mushrooms"

THE FUNNY WORLD OF

NORM CROSBY

Recorded Live at the Copacabana

SIDE I

THE EPITOME OF CONJUNCTION
LOOK TO THE BIBLE
LOOK AT SAMSON
SHE WOULDN'T EAT THE MUSHROOMS
THESE ARE PROVED FALLACIES
TOTAL TIME

SIDE II

THE ROMAN EMPIRE
ROMEO & JULIET
MORE HYSTERICAL TRUTHS
WE LIVE IN A GREAT COUNTRY
TOTAL TIME

Norm Crosby is unique today. He has a style and delivery all his own. JOHNNY CARSON

There are three things I'm always a little leery of: under-cooked pork chops, left-handed poker-dealers and comedians. So when Norm Crosby asked me to write some comments for this album, I said, "I'd love to, but why me?"

"Because," he said, "you are a man of redundant apathy, and your voracity will be indubious! Besides, with your black-eyed peas and sow-belly accent, you're the only guy who talks funnier than me!"

I figured that he might have some flattering reason like that in mind, but *nobody* talks funnier than Norm Crosby . . . not when he's talking about Samson and Delilah . . . or Caesar . . . or Romeo and Juliet . . . or his own courting days . . . or of his theories about molding children's minds: "What this country needs is more moldy-minded children!"

There's just one thing that worries me about my association with Norm. When he says, "women have been feminine creatures who breathe from their diagrams ever since the days of Egyptia," I worry because I *understand* him!

Not even the Russians have rewritten history as wild and funny as Norm has. I think that if educators want to get "dropouts" back in school, all they have to do is let Norm teach the history class. They'll flock to hear him the same way people flock to hear him in night-clubs from Las Vegas to New York and all points in-between.

Once in a while, a comic will tell a joke that's just a trifle risqué. But Norm almost never does . . . and when there's any doubt as to one of his jokes, he gets himself off the hook by bringing in as a character witness his friend from Boston, Cardinal Cushing. That'll give you an idea of the wide appeal Norm's comedy has. He's from Boston and I remember one day at rehearsal we were wondering about one of his stories. It was darned funny, but we thought it might raise a few eyebrows.

Norm settled the issue: "Look! I told this same story to Cardinal Cushing and *he* laughed! How much clearance does a story need?"

Don't get the idea that this album is just about ancient history. Norm has some modern theories about handling women that are years ahead of their time. I think they're hilarious . . . and I don't care *what* my wife says.

Incidentally, Norm isn't married, which probably accounts for his being alive today. But when you hear some of his stories about his courting days, you'll wonder how he escaped matrimony. With the kind of alligator shoes he wore, he must have been a dude who had every gal in town after him. "You didn't clean those alligator shoes," Norm says, "You just left them out in the swamp!"

But to sum it all up: Why waste time reading Jimmy Dean when you can listen to Norm Crosby? I've listened to him practically every time he's ever appeared on television. And on my own television series, I tried to have him as one of my guests as often as possible. For a good reason: he fractures history, he fractures English and he'll fracture you!

Sinceriously and with my warmest affliction, I give you Norm Crosby!

JIMMY DEAN

P.S. *I* make albums, too. But they're not funny. Or *are* they?

cover photo: Frank Lerner

ELM 13106

RICHARD PRYOR

ARE YOU SERIOUS???

THE PRYOR FLYER NON-STOP EXPRESS.

LAFF A196 STEREO

RICHARD PRYOR ARE YOU SERIOUS???

LAFF A196 STEREO

RICHARD PRYOR is a Remarkable Man – Colorful tales exude dexterously from his lips. His sly, adept manner of easing from serious humor into riotious risque humor is unsurpassed. This is the Original PRYOR – PRYOR as we first knew him – exploiting his superb mimic and proficient humor

With these few words we pay tribute – Why? – "It A'pears the QUEStion 'ere – is WHYyy, we-are-'ere – We are gathern' a few lines to pay Re-specs' to a Re-markable MANnn – a Man of 'N-alectsh-ual' GENious – su-PUrb' at tellin 'fat-anaten' stories. Stories 'bout BERTHA an' COOL BREEZE – tho' BERTHA don't be on this alblum' – NO – COOL BREEZE ain't neitha' – NO-NIGGA – ain't none-a-dem NIGGAS' on dis 'ere alblum'"

No... Cool Breeze, Big Bertha, Ms Rudolph, the Great Big Polar Bear with the Lil' Bitty Feet... None of these characters or situations are on the PRYOR-Flyer

However, "ARE YOU SERIOUS" is the funniest PRYOR Album – yet. Even funnier than "CRAPS." ("CRAPS, AFTER HOURS," acclaimed by many to be his best)

Over the past few years, RICHARD PRYOR has become a household word – expanding an unequaled style of comedy to include motion pictures and television. But – for those occasions when you can't make it to the movies or catch him on the tube – You can feel assured that a spin of this ALBUM will provide sufficient LAFF-ter

Make your reservations early – pick up the Album – its' your ticket to join LAFF on the PRYOR-Flyer Express for a guaranteed LAFF filled trip beyond your wildest expectations. No additional charge for taking the trip again and again. DEPARTURE TIME and PLACE: ANY-time... ANY-where, U.S.A.!!! Schedule your LAFF-Journey as often as you wish..... it's your Express-Un-limited

Climb aboard as LAFF RECORDS presents (material – never before released) RICHARD PRYOR – a Man of Warm Humor and Hysterical Madness RICHARD PRYOR is Class – uptown or back alley – an Entertainer with expertise – unparalleled

"ARE YOU SERIOUS???" captures briefly – the Incomparable RICHARD PRYOR – the Ultimate in Comedic Creativity. The PRYOR-Flyer... a Unique PRYOR-Experience. ."ARE YOU SERIOUS???"... You Bet Your A– We Are

SHELBY MEADOWS ASHFORD

SIDE ONE

NIGGER BABYS' ● PROCESSED HAIR ● VIRGINS ● 9 POUND PILL ● JESSE ● MOVIES MAFIA ● HILLBILLIES

SIDE TWO

G-D ● GRANDMOTHER ● LEROY ● BAD BREATH ● DEODORANT ● BEING BORN ● MANKIND

CREDITS

PRODUCER: DAVID DROZEN **EXECUTIVE PRODUCER:** LOUIS DROZEN **COVER DESIGN & ILLUSTRATION:** MICHAEL SELL

LAFF RECORDS 4218 WEST JEFFERSON BLVD LOS ANGELES, CA 90016 FESTIVAL RECORDS AND DISTRIBUTION, INC.

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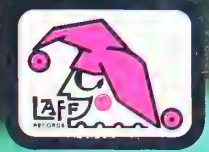
stereo

RICHARD PRYOR

'CRAPS'

(AFTER HOURS)

'BET I'LL SIX!!'



LAFF A146 STEREO

Recorded live | Redd Foxx Club | Hollywood

LAFF A146 STEREO

RICHARD PRYOR
'CRAPS'
(AFTER HOURS)

Recorded live
Redd Foxx Club
Hollywood

SIDE ONE

GETTIN' HIGH
F**K FROM MEMORY
BIG TITS
GETTIN' SOME
THE PRESIDENT
ASS-HOLE
THE LINE-UP
MASTURBATING
RELIGION
BLACK PREACHERS
BEING BORN
BLOW OUR IMAGE
BLACKJACK

SIDE TWO

I SPY COPS
SUGAR RAY
WHITE FOLKS
INDIANS
ASS WUPIN'
GOT A DOLLAR
PRES' BLACK BABY
DOPE
WINO PANTHERS
AFTER HOURS
280 POUND ASS
CRAP GAME
INSURANCE MAN
BLACK AND PROUD
GETTIN' THE NUT
F**K THE FAGGOT
JACKIN' OFF
SNAPPIN' PUSSY
FARTIN'

PRODUCED BY: DAVID DROZEN
EXECUTIVE PRODUCER: LOUIS DROZEN
ALBUM DESIGN/DIRECTION: HOWARD GOLDSTEIN
COVER PHOTOGRAPHER: DOMINIC BELMONTE

Cool? Don't try and tell me 'bout cool, man. Richard just slides up to the table and puts it *allll* down. 'CRAPS!' . . . it's gone!!! Not a flicker of an eyelash, not a twitch . . . he's made it the hard way too many times in too many places. Seven years old, he sat in as a drummer at Peoria's Famous Door digging Louis Armstrong, Pearl Bailey, Count Basie and the Duke . . . and never missed a beat since. Today, hailed as the most promising new wave comedian to come along in years, the kid who delivered coal for his dad, took all the oddest jobs to turn a buck, earned his letters in high school and set out to laugh at the world, has the world laughing with him.

Cool? Richard Pryor is cool . . . as he deftly slides his hand under the little lady on the table . . . looks the other way, whistlin'. . . and lifts some very warm loot to put him back in the game. The young lady coyly lowers her lids, sticks her tongue out at him and smiles invitingly. The game is hot. She catches him in a corner and does a number, and another . . . he can't make his. 'CRAPS'. . . When he finally does come it's a whopper . . . like his gettin' some off his wife's girlfriend . . . with the whoppers. Richard blew the whistle on himself when he got the 'guilties'. . . but gettin' some is cool . . . comin' is cool . . . Richard claims he ain't never been mad comin'. I believe it! When you're makin' your number you can't help but dig it. To hear Richard tell it, he's learned to be just as cool goin' away as comin'. He developed what he calls a cool running style. It's a basic part of his sophisticated approach to sex and society. Richard feels that cool runnin' is more graceful than bruises or gettin' picked on the police line-up. So, while Richard Pryor may be cool in his telling of it . . . you're sure to blow yours over and over again listening to "CRAPS."

A versatile "high flyer," Richard has worked opposite a dancing grizzly bear (who drank and wrecked the club), enlisted and served as a parachutist with the Airborne, scrubbed floors, worked as a dish-washer, master-of-ceremonies and referee at a Canadian lumberjack's brawl. His hilarious routines on the Ed Sullivan and Merv Griffin Shows, at Caesar's Palace, The Alladin, Redd Foxx Club and the Bitter End in Hollywood are filled with riotous adventures of this remarkable, multi-faceted man who puts fishing, sex, sky-diving and soul in one bag and calls it his own.

His black bag is jammed with hairy tales to convulse any audience. Frankly stating that he wants the 'nigger to win every time' he demonstrates the tremendous force for social commentary that is the place of the comedian in society today. Dig the newest, funniest LAFF album yet...RICHARD PRYOR, 'CRAPS' AFTER HOURS, and learn how to make it . . . the hard way . . . *and love it!*

LAFF RECORDS / 4101 WEST JEFFERSON BOULEVARD LOS ANGELES, CALIFORNIA 90016

TRAVESTY LOOK

FEATURING:

DIANNE BYE

JEF. HYDE

J. B. FORBES

ROB PRICE

ELLEN O'LEARY

LOU AGUILAR

BILL McCUDDY

TRAVESTY, LTD. IS:

BOB YOUNG (A)

DAVE NUTTYCOMBE (B)

LARRY ZABEL (C)

DON HOGAN (D)

PAT CARROLL (E)

BILL O'LEARY (F)

TOM WELSH (G)

JIM PHALEN (H)

SIDE ONE

HARMONIES FROM HELL	:43
HOLLYWOOD SQUARES	:47
STATION BREAK	:14
HOW TO PLAY THE BONGOS	2:39
THE DAY THAT I MET MR. PEANUT (ASCAP)	2:18
STATION BREAK	:17
STRANGE, BUT FALSE	1:41
ROCK ARCHIVES, PART ONE	3:40
DR. SCHILL'S EAR SPRAY	1:07
ROCK ARCHIVES, PART TWO	2:53
SNACK SHACK	1:35
UNCLE LAR'S LAFF FACTORY	1:28

PRODUCED AND ENGINEERED BY ROB WEIT

SIDE TWO

FAMOUS TRUCKDRIVERS' SCHOOL OF SONGWRITING	1:35
HOW TO MAKE IT WITH BEAUTIFUL BABES	2:48
STATION BREAK	:15
AT THE RECORD STORE	2:23
ROCK AND ROLL DOCTOR	3:20
MR SCIENCE	:54
ALL ABOUT MUSIC	2:03
IT'S NOT ALIVE	1:01
STATION BREAK	:25
EARTH MOTHER NEWS	1:55
TED NUGENTS' WEATHER REPORT	1:14
CLASS DISCUSSION	2:13
STATION BREAK	:10
DEATH JAM '80	1:28

THE TRAVESTY SINGERS:
Mary Forbes, Jane Raftery, Laura First, Paul Dunlap, Bob Walker, Rob Price.
'Harmonies From Hell' and 'All About Music' vocals by The Starland Vocal Band: Jon Carroll, Margot Ann Kunkel, Bill Danoff and Taffy Nivert.

THE TRAVESTY ALL-STAR BAND:
Dave Alexander—Ted Nugent Guitar; Greg Artzner—Concertina; Alan Bennett—Guitar, Bass, Banjo; Bruce Hartley—Harmonica; Dave Nuttycombe—Drums; Andrea Welsh, Toliver Payne—Violins; Jeanette Payne—Flute; Jim Phalen—Guitar; Don Smallwood—Synthesizer, Don Stapleson—Clarinet, Sax; Bob Walker—Bass; Larry Zabel—Banjo, Guitar

RECORDED AT MUSIFEX STUDIOS, ARLINGTON, VA

COVER PHOTOGRAPH BY JOHN CAPOBIANCO

BACK COVER PHOTOS BY BILL O'LEARY AND BOB YOUNG

DESIGN BY DAVE NUTTYCOMBE AND LARRY ZABEL

WRITTEN BY DAVE NUTTYCOMBE, TOM WELSH, PAT CARROLL, LARRY ZABEL AND TRAVESTY, LTD.

SPECIAL THANKS TO ALL THE LITTLE PEOPLE WHO MADE IT POSSIBLE:
Bob Velazco, Greg Bryce, Bob and David at WHFS, Dr. Demento and Artie Barnes, Pat O'Leary at WLMD, Robert Welsh, Ruth Sine, Maury Devine, Mr. and Mrs. Nuttycombe, Patti Nuttycombe, Dick Baldau and The Silver Spring Stage, Susan Entwistle, The Travesty Un-Cover Girls: Sherry Sellers, Andrea Welsh, Ann Piety, Ann Weber and Sue Romaine. And Dick Bangham, Joe Lee and Root Boy Slim, for no particular reason

JACKET MADE IN CANADA

USED RECORDS

STEREO
SD 9031

Cotillion

A PAUSE IN THE DISASTER
THE SATIRE OF THE CONCEPTION CORPORATION

In the picturesque New England fishing village of Las Vegas, Nevada, stands a bronze statue encrusted with a hundred years of pigeon droppings. It (the statue) honors General Milton Ruth Pontoon, the inventor of the house of representatives. The weathered cardboard plaque on the monument tells the emotion-choked visitor: "Colonel Farnsworth Heaves, hero of the Battle of the Nine Bushes, known as the Grandfather of the Conception Corporation."

Actually, the colonel was not the grandfather of the Conception Corporation. He was the aunt of one of the four members, but the other three are descended from three of the nine bushes.

The Conception Corporation began its climb to stardom early, performing under the stage name The Andrews Sisters, but the public's only response was a threatened lynching in East Marauder, Alabama. Even their first hit record, *For Prevention of Disease Only*, didn't help, and the hapless quartet changed its name. As a comedy team, they first appeared as Laurel and Hardy and Abbott and Costello, but vaudeville stages of the era were insufficient for an act of their proportions.

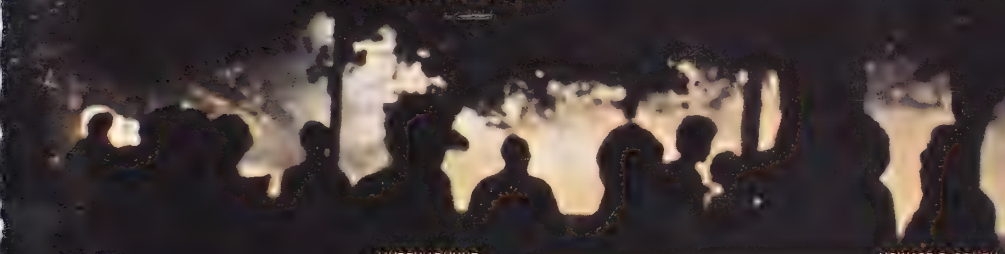
When the group was seen again, they were sharing the stage at the Keokuk Palace Hen Festival with famed adagio dancer Legs Akimbo. This time the group was known as Murphy and the Three Bushes, but that didn't make it either, even after an Oscar nomination for their movie, *The Hardy Boys Meet the Fertile Girls*.

They changed their name once more, in 1968, to The Rolling Stones, and then, in a final spurt of desperation, they changed it back to what it had been in the beginning.

At that time, all four of the members were working as Avon ladies in Baltimore, except Murphy Dunne (who was playing the 12-string runa in a pornographic band), Howard R Cohen (who was working as a wombat duster in Sussex), Ira Miller (who was playing the kindly abortionist in the hit TV series *Kiss My Kazoo*), and Jeff Begun (who was living in Guatemala with a deported steam whistle).

It was then that Fate took a hand, in the person of Felman Bag, the famous talent scout and double agent. He saw the group at one of their rare personal appearances, waiting for the only light in Gerbil, Iowa, to change, and he immediately recognized them for what they were.

So far, no one else has, and Felman Bag has mysteriously vanished, so everything seems fairly safe for the moment.



SIDE ONE
1. THE SECRET WORD (0:04)
2. SEARCHIN' (2:37)
3. TO BE ANNOUNCED (0:18)
4. DIAL A DIRTY JOKE (1:16)
5. TO BE ANNOUNCED (0:10)
6. SUNDAY SUNDAY (0:53)
7. ASTRONAUT ON MARS (1:23)
8. TO BE ANNOUNCED (0:09)
9. THE DISEASE BROKER (2:41)
10. MARKET REPORT (1:52)
11. TO BE ANNOUNCED (0:16)
12. LOVE OF GRASS (5:22)
13. ACID RESCUE SERVICE (0:33)

SIDE TWO
1. TO BE ANNOUNCED (0:10)
2. BLACK FOR A DAY (5:38)
3. CONFESSION (0:39)
4. MULATTO JOE (1:58)
5. YOUR TEACHER AND YOUR FRIEND (2:36)
6. THE COMEDIAN (0:52)
7. NEXT WEEK ON OUR SHOW (0:13)
8. THE FIRST ATHEIST CONGREGATIONAL CHURCH (3:23)
9. THE POPE (3:27)
10. TO BE ANNOUNCED (0:13)

All material written by The Conception Corporation.
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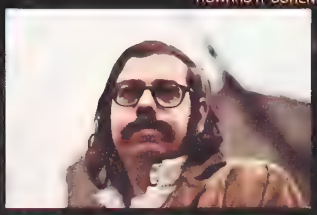
MURPHY DUNNE

HOWARD R COHEN



IRA MILLER

JEFF BEGUN

WRITTEN, PRODUCED AND PERFORMED BY THE CONCEPTION CORPORATION / ALBUM SUPERVISOR: HOWARD R COHEN / MUSIC COMPOSED AND DIRECTED BY FRED KAZ, PERFORMED BY THE BHANG GANG / ADDITIONAL VOICES: BURT HEYMAN, PAT BENSON, LYNNE LIPTON / RECORDED AT PARAGON RECORDING STUDIOS, CHICAGO, BY MARTIN J. FELDMAN AND GARY RICE / COVER DESIGN AND ART: HOWARD R COHEN / COVER PHOTOGRAPHY: HOWARD R COHEN (CHICAGO 1968), PAULETTE FERKET (PORTRAITS) / With thanks to Ron Epple, Butch, Denise Glendenning, Joseph O'Flaherty, Brian Doyle Murray, Margaret, Peter Boyle, Mike, Ron and Dorothy, Loren and Eileen, David Blum, Kathy, Sharon, Laurie, Karen and Jerry, and especially Seymour and Jack / Sustenance: Dennis and Miko at Sizzle Chick.

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1841 BROADWAY, NEW YORK, N. Y. 10023
DIVISION OF ATLANTIC RECORDING CORPORATION

Monty Python's The Meaning of Life

AN ACROBAT WRITES:

'Seldom in the history of mankind has there been an attempt to explain the Eternal Questions in quite such a stimulating and provocative way as in Monty Python's The Meaning of Life. It leaves Mary Poppins standing and makes Bobby Vee's 'Rubber Ball' seem almost irrelevant. Who are these philosophers of fun, these whacky Wittgensteins of wit? And why does their message ring so true even in these days of hyperinflation and massive trade deficits?

Graham Chapman, a Leicester man, rose to fame in the Cambridge University 'shitties' team which toured Ghana in the mid-sixties in an unsuccessful attempt to popularise this skilful game*. Even as a youth Graham had been concerned with major philosophical questions. Not content to roam the streets of Market Harborough abusing freemasons like normal children of his age, Graham wanted something more, something deeper, something that would last. As his choirmaster recollects, 'Graham would always be asking "why?", even at weekends. With his expressive face and arrow through the neck kit, it was always likely that Graham would go into comedy. It was through comedy that Graham met his fellow philosopher – *John Cleese*. John, born of Jungian stock on the seafront at Weston-Super-Mare, spent the first thirty-six years of his life perfecting a very clever trick. But like any other healthy normal boy, John wanted to know what life was all about – why hair grew under his arms and what you would call an Archbishop if you met him in a train. 'I remember him being endlessly inquisitive,' recalls Arthur Sporritt, who ran a sweetshop near John's home. 'He'd want to know all the constituents of liquorice and why so few toffees were cut cleanly at the end. Sometimes we'd be up till 3 or 4 in the morning answering all his questions'. It must have stood John in good stead because in the 1960's he was made Head of Comedy on the North Sea Oil Rigs and has never looked back. His colleague *Eric Idle* is a philosopher's philosopher. His provocative theories and super dinner parties have endeared him to thinkers the world over. Whilst most adults of his age are out windsurfing, Eric is more likely to be found at work theorising, trying desperately to get to the bottom of it all. Someone who once taught Eric is confident that he will find the answer. 'Eric was a very determinded boy... when everyone else said "No", Eric would say "Yes". That's how he lost his front teeth.' Descartes is his hero. 'René was doing what Python's doing now two hundred years ago', says Eric's answering machine.' Another Cartesian thinker is rugby-playing, non pipe-smoking gourmet and raconteur *Terry Jones*, who used to argue for Wales, until injury forced him into premature retirement. Rubbing his nose ruefully, Terry recalls 'I went in a bit hard against England I suppose. I said something about The Royal Family having less English blood than Papadopolos, and I don't remember anything after that.' Terry in fact fled from Wales early in his life, dragging his father and mother, much against their will, to live in Esher, Surrey. One Esher man who remembers Terry well is Laurence Phipps. Another is Ronald Cheddington. Terry is the only member of the Python team who has seen a Flying Saucer. *Terry Gilliam*, who has based his philosophical method on the works of Bruce Lee, is the most active of all the Python thinkers. Born in Minneapolis, he has been imbued with a passion for knowledge throughout his life. Not content with mastering the spelling of 'Corn Flakes' Terry now wants to make his own film. He has an engaging air of wonderment and innocence which has endeared him to many producers. 'Terry is continually probing, challenging, testing himself. Never satisfied with just being good at something, Terry wants to be the best, and he can now reverse quite large family saloon cars into very tight spaces, backwards, up a hill. This is the sort of man he is.' *Michael Palin*, on the other hand, is often mistaken for a woman, but his soft voice and 48 inch bust conceals a tough hard, shrewd little thinker. As his chemist says, 'If Michael comes into the shop and asks for Interdens, I don't stop to ask why.' Michael comes from the tough Sheffield school of philosophy. It's difficult to define their ideas precisely, but they regard logical positivism as 'fucking rubbish' and Spinoza's definition of Substance as 'crap'. Michael brings to the group a tight intellectual discipline and a rather shabby brown Mini.

The team wrestled for many months and weeks before they came to lay down the basic principles on which Monty Python's The Meaning of Life is based. Now you have it in your hand. At first it may not be easy to follow the thread of their gist. Don't worry, philosophy is never easy, otherwise everyone would be at it. Listen again and again. Buy another couple of records – it may help. Above all don't give up. Don't just dismiss this album as inconsequential comic rubbish. Humour was a stage that the Python team went through on the road to self-realisation. Now they are there. Now they are prepared to share with you all the fruits of their enquiries. This is why we have asked your record store owner to stock Monty Python's The Meaning of Life under Philosophy. Thank you.

*'Shitties' involves the retention of coins between the buttocks and their delivery into a beer mug from a height of 24 inches or more.

Other Great Philosophy L.P's:

Ethics [After Dark] – *Koo Stark and Brian Redhead.*
Great Motivist, Deontological and Consequence Theories *(Various Artists K-Tel).*
Free Will – My Way – *Frank Spinoza.*
Deductive Logic – Richard Clayderman.
Bishop Berkeley's Theory of Immaterialism *– narrated by Donald Sinden.*

A UNIVERSAL RELEASE ORIGINAL SOUNDTRACK RECORDING

Record produced by André Jacquemin & Michael Palin
Engineered, mixed and edited by André Jacquemin
at Redwood Recording Studios.

INCLUDING

The Meaning of Life
Lyrics by Eric Idle. Music by Eric Idle & John du Prez.

Galaxy Song
Lyrics and Music by Eric Idle and John du Prez.

Accountancy Shanty
Lyrics and Music by Eric Idle.

The Not Noël Coward Song
Lyrics and Music by Eric Idle.

Christmas in Heaven
Lyrics by Terry Jones. Music by Eric Idle.

All recorded at Britannia Row

Every Sperm is Sacred
Lyrics by Michael Palin & Terry Jones.
Music by André Jacquemin & Dave Howman.
Arranged by Mike McNaught.

Recorded at Redwood.

Incidental music: De Wolfe & Ready Music

Songs published by Kay-Gee-Bee Music Ltd.

Original Film Soundtrack recorded by Garth Marshall and mixed by Paul Carr & Brian Paxton

Illustration: Blake/Sears
Design: James Campus

Recorded in London, England

MCA RECORDS MCA-8121

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76732-612

FAWLTY TOWERS

"FAWLTY TOWERS" When I first read the scripts of "Fawlty Towers" it was one of those rare occasions when I laughed continuously and with mounting delight. Its anarchic and totally individual flavour was and is unique. Certainly they were a joy to direct and produce and gave everybody concerned with the production enormous satisfaction but, probably more to the point, we never stopped laughing from the beginning until the final fade down.

(John Howard Davies)
Head of Comedy, BBC-TV

BBC records & tapes

BBC-22377

Side 1

"MRS RICHARDS"
WRITTEN BY JOHN CLEESE AND CONNIE BOOTH

SCENE 1	– Reception, morning
SCENE 2	– Mrs. Richard's room
SCENE 3	– Reception, that afternoon
SCENE 4	– Kitchen and reception area, later
SCENE 5	– Reception, the next morning

CAST

Basil Fawlty	– John Cleese
Sybil Fawlty	– Prunella Scales
Manuel	– Andrew Sachs
Polly	– Connie Booth
Mrs. Richards	– Joan Sanderson
Major Gowen	– Ballard Berkeley
Miss Tibbs	– Gilly Flower
Miss Gatsby	– Renee Roberts
Terry	– Brian Hall
Mr. Thurston	– Robert Lankesheer
Mr. Firkins	– Johnny Shannon
Mr. Kerr	– George Lee

DIRECTED BY BOBBY SPIERS
PRODUCED BY DOUGLAS ARGENT
FIRST BROADCAST ON BBC TV 1979

Side 2

"HOTEL INSPECTORS"
WRITTEN BY JOHN CLEESE AND CONNIE BOOTH

SCENE 1	– Reception, morning
SCENE 2	– Dining room at lunchtime
SCENE 3	– The office in reception
SCENE 4	– Dining room a few minutes later
SCENE 5	– Reception area that afternoon

CAST

Basil Fawlty	– John Cleese
Sybil Fawlty	– Prunella Scales
Polly	– Connie Booth
Manuel	– Andrew Sachs
Hutchison	– Bernard Cribbins
Walt	– James Cossins
Major Gowen	– Ballard Berkeley
Miss Tibbs	– Gilly Flower
Miss Gatsby	– Renee Roberts
John	– Geoffrey Morris
Brian	– Peter Brett

PRODUCED AND
DIRECTED BY JOHN HOWARD DAVIES
FIRST BROADCAST ON BBC TV 1975

Co-ordinated by John Lloyd,
Derek Goom and William Grierson.

Sleeve Design by Mario Moscardini

Distributed by Gillette-Madison Co.
P.O. Box 5087
FDR Station
New York, NY 10022

Electronically Enhanced Stereo
This album will work equally as well on monaural or stereo equipment

RICHARD PRYOR
REV. DU RITE

EXECUTIVE PRODUCER: LOUIS DROZEN
PRODUCER: DAVID DROZEN
COVER DESIGN: RHONDA VOO

CREDITS:

PRODUCER:
David Drozen

EXECUTIVE PRODUCER:
Louis Drozen

COVER DESIGN:
Rhonda Voo

PEARL WILLIAMS

2ND TRIP AROUND THE WORLD

You, too, can be the life of the party, now, thanks to Pearl Williams.

Her first long-playing record, "A Trip Around the World Is Not A Cruise," made Pearl Williams not only one of the top night club attractions in this country but also one of the most quoted personalities of our time.

Pearl had an opportunity to hear in person what more of her public thought of her recording when she recently headlined such night clubs as The Alamo in Detroit, the Capri in Philadelphia and the Roundtable in New York.

The customers fought for a chance to say hello and tell her how much they appreciated her record.

They said to her, "Pearl, you have brought us such happiness. We play your record and we are happy instead of sad."

"I felt like a failure at every party I attended. Now I'm the life of the party. All I have to do is put your recording on," said one beaming lady.

Pearl shed tears after one compliment. Her tears flowed as an expression of her gratitude when she was invited to do a show for a synagogue, doing her fabulous repertoire of Jewish songs. This meant more to her than all the cheers at the end of her performances and the lines of people fighting to get reservations for her night club appearances.

Pearl appreciated the success of her first record, not because it tripled her salary or made her name known around the world, but rather because it meant that she had a chance to reach and meet more people. The payment in show business to her is not in terms of money but rather in how much enrichment she has brought to other peoples lives.

Pearl says, "My audiences laughed instantaneously at my humor – any doctor will tell you this is a greater medicine than they can give you in a drug store. Laughter heals the heart and soul and if my stories can do that, I think they're the best thing since penicillin.

"Humor that makes you think is wearing on the nerves. There is nothing to think about in my jokes. They just give the audience instantaneous release. The more hypocritical people are, the more they dislike my humor.

"I'm an entertainer, not a sociologist. I enjoy the material I do. There is no secret about what I do. No one comes to hear me without knowing and liking in advance the material I do."

Pearl Williams' Record fans have more treats in store for them, for Pearl says, "The jokes I personally consider the funniest are the Becky and Jake stories. There are so many of them that I can go on for hours and still not tell half of them."

Who are Pearl Williams' greatest audience? "Women," she says.

"Women inhibit a man's sense of humor. I know because when I work an all-male audience such as the Masons, Knights of Pythias, Odd Fellows and the Elks, their laughs are louder than when their wives or girlfriends are around.

"Women, on the other hand, are the greatest audience in the world. I've come to the conclusion that women are born laughing. They have a terrific sense of humor.

"From what I've been told when men get together they talk horses, politics, business or play cards. When women get together they tell the greatest and funniest stories in the world."

The legal profession lost a great typing talent when Pearl decided to go into show business.

Pearl said, "I have never taken piano lessons, but I've always had an ear for the piano, and I'm not being modest when I say I play a terrific piano. In fact, even in high school I was asked to play at all their functions. I won a music medal before I graduated."

It was her piano playing that got her into show business. She went to help a friend audition as a singer. The agent ignored the singer and turned to Pearl and said, "Can you sing?"

"I don't know," said Pearl. "What do you want me to sing?"

"Sing Margie," he said.

His praise was direct. "You're terrific – you're hired – you're working tonight!"

From her first night club job, Milt Blackstone, now Eddie Fisher's manager, hired her for Grossingers. Pearl went to 52nd St., the Hickory House, and then became a Philadelphia favorite in night clubs there. It was in Philadelphia that her salary first hit the four-figure bracket.

She was booked into leading night clubs throughout the country. Such fans as Frank Sinatra encouraged her to follow her knack for comedy.

Pearl Williams has passed the test for proving that she is a top star in show business – she now has dozens of imitators.

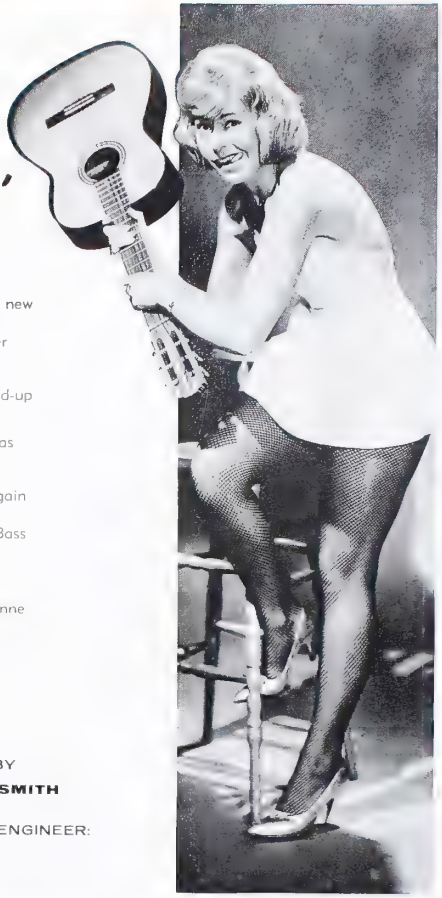
There are only two genuine Pearl Williams records – the first, "A Trip Around The World Is Not A Cruise," and now this, the second.

Night club owners don't need a decibel meter to know who gets the loudest laughs of anyone in show business. When the audience can't control their laughter, they know the attraction is "Pearl Williams."

Notes by Eddie Jaffe

Peggy Lord

"THE LUSTY TRUSTY BUSTER"



"I'm not famous for being in show business," says Peggy, "I'm famous for my house! Yeah the House of Lords!!" But, in just two short years, PEGGY LORD has fast become an exciting new star whose talents are constantly in demand in the top nightclubs all over the country

If you're among the unlucky ones who haven't seen this lush thrush in the Playboy Clubs or other top night spots, here's your chance to broaden your social scope by throwing a "Peggy Lord Record Party."

The Bombed Blondshell adds the nicest spice to your life with her throaty renditions of hoked-up folk songs, college favorites, cool calypsoes and late-night blues. An outdoor girl with in-door know-how (she was Girl's Mid-West Overall Water Ski Champ . . . set a World's record for Junior girl's distance jumping . . . and even jumps horses!!), her impish delivery of saucy sagas and naughty quips is sure to throw your party into a devastating spin!

Her swinging rendition of the spicy "Mortgage Man" is a show-stopper every time she sings it, and there are 8 other songs in this live performance album that you'll enjoy over and over again

She accompanies herself on the guitar with obvious skill and fervor and is backed by the great Barry Brenton Trio with Barry on Piano; Robert Lally on drums, and John Muller on Bass

Peggy has a marvelous way of communicating with her audience because the "fun" seems to bubble out of her from deep inside. It's apparent that she has a ball performing for you, and you'll enjoy every minute of listening

She's never obviously brash or crude in the usual manner of the hard boiled nightclub comedienne but instead makes you feel that she's a real nice gal just acting a little "kookie"

As one reviewer put it "Any second you expect Peggy's mother to appear from the wings tooth-brush in one hand and bar of soap in the other."

If you find that soon your first PEGGY LORD album is being over used, drop us a line and we'll ready Volume 2 for you.

SONGS . . .

SIDE ONE

FASCINATING
THOMAS, RICHARD AND HARRY
WHEN YOUR LOVER HAS GONE ASTRAY
ON THE FARM
NOT ME

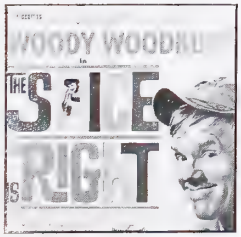
SIDE TWO

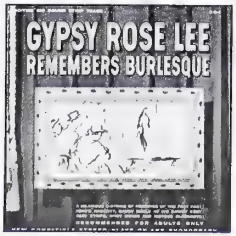
TURN ABOUT
HOW TO JUDGE A NIGHTCLUB
MORTGAGE MAN
GOT A MIND TO WANDER

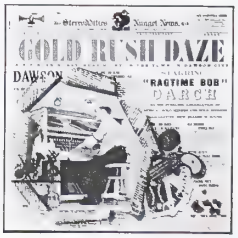
PRODUCED BY
FLETCHER SMITH

RECORDING ENGINEER:
JACK DAVIS

GET ALL THESE StereODDITIES IMAGES IN SOUND ALBUMS AT YOUR FAVORITE RECORD DEALER







NO. 1 IN FUN ! StereODDITIES, INC. • BOX 9115 • FORT LAUDERDALE, FLORIDA

Printed and Mfg. by Crown Album Corp., Phila. 47, Pa.

GALE LP 2

HIGH FIDELITY

SPICY HUMOR FOR SWINGERS

ANOTHER WORLD OF THE HIP

MARTY GALE

"What I like most about Marty's album, is the fact that he just doesn't tell risque jokes. There is a premise underlying his comedy. There are various "Pieces of Business", that leave you howling"

West coast agent - Sally Marr

Fast tempo-topical-risque and provocative. It's a sharp, unusual album, appealing to the person with a sharp sense of humor as well as the college crowd.

Comedy writer - Karman Kalman

Ad lib at it's best, you can sense Marty picking up on every situation in the night club and throwing lines like crazy. And each retort is a spur of the moment ad lib that fits the particular situation.

Irene Gale - comedienne

What should a good party album have? Lot's of laffs, sprinkled with fresh gags, seasoned with good delivery, topped with a warm rapport with the audience Well . . . all these necessary ingredients you're sure to find in this album

Comic Jackie Gayle

Another side of the versatile Marty Gale who can work for any kind of audience. This album is the result of many years in night clubs. He has developed a "fantastic" amount of material. His material is very funny and provocative. Listening to this album you get the feeling you are part of the audience in the night club. It is bawdy, risque, but not vulgar, as I said before, "it takes years of know how" to make this kind of album. It moves with a constant flow and it must be heard again and again to appreciate its contents. And when you hear it, you will be our best recommendation.

Jim Kelly - Public Relations

LOOK FOR MARTY GALE'S OTHER ALBUMS

CANAL RECORD DISTRIBUTORS, INC

50 Canal Street, N. Y. 2, N. Y. - WAlker 5-9010

RECORDED "LIVE"

Made in U. S. A

MERCURY • MIKE NICHOLS AND ELAINE MAY EXAMINE DOCTORS

MERCURY STEREO

SR 60680

Mercury RECORDS

MIKE ELAINE

NICHOLS & MAY EXAMINE DOCTORS

SR 60680

NOW AVAILABLE ON MONAURAL MG [illegible]

Mike Nichols and Elaine May Examine Doctors

is an outgrowth of their weekly appearances on NBC radio's *Monitor* show. All the episodes heard here originally appeared on *Monitor* broadcasts, with the exception of *Nichols and May At Work*. This is an unedited tape of a *Monitor* work session, with all the ideas and situations occuring spontaneously and the dialog entirely improvised. It is quite typical of the manner in which they work. Editing is done later to eliminate the breakups and pull together the scenes.

The man who does all this for Nichols and May is NBC producer Bud Drake, whose voice is heard at the opening of this track suggesting that the pair do a doctor spot. Mike's reply that "you can't do anything funny about doctors" proves to be the year's worst prediction, as anyone who listens to this album is likely to agree.

Jack Tracy/Mercury Recording Director

A LITTLE MORE GAUZE
Originated by Mike Nichols & Elaine May) N & M Enterprises (BMI [illegible]

INTERRUPTED HOUR
Originated by Mike Nichols & Elaine May) N & M Enterprises (BMI) 4:32

THE VON BRAUNS AT HOME
Originated by Mike Nichols & Elaine May N & M Enterprises (BMI) 1:05

MERRY CHRISTMAS, DOCTOR
Originated by Mike Nichols & Elaine May, N & M Enterprises (BMI) 3:37

MORNING ROUNDS
(Originated by Mike Nichols & Elaine May) N & M Enterprises (BMI) 1:53

TRANSFERENCE
Originated by Mike Nichols & Elaine May) N & M Enterprises (BMI) 2:00

CALLING DR. MARX
Originated by Mike Nichols & Elaine May, N & M Enterprises (BMI) 2:37

THANK YOU VERY MUCH
Originated by Mike Nichols & Elaine May N & M Enterprises (BMI) 2:34

OUT OF AFRICA
Originated by Mike Nichols & Elaine May) N & M Enterprises (BMI) 3:00

BEDSIDE MANNER
Originated by Mike Nichols & Elaine May) N & M Enterprises (BMI [illegible]

PHYSICAL
Originated by Mike Nichols & Elaine May) N & M Enterprises (BMI) 4:45

NICHOLS AND MAY AT WORK
Originated by Mike Nichols & Elaine May) N & M Enterprises (BMI) 4:29

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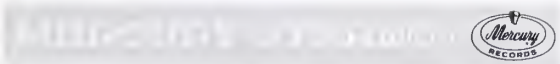
Edited by BUD DRAKE

Printed in U.S.A.



This Mercury STEREO record should be played with a stereo reproducing cartridge having a stylus tip not exceeding .7 mil. For best results, be sure that your two loudspeakers and amplifiers are correctly balanced in terms of output and phase, and that the loudspeakers are placed in the room so as to provide an even "spread of sound" from one to the other.

Hippocratic Oath

I swear by Apollo the physician, and Aesculapius, and health, and all-heal, and all the Gods and Goddesses, that, according to my ability and judgment, I will keep this oath and its stipulation—to reckon him who taught me this Art equally to me as my parents, to share my substance with him, and relieve his necessities if required; to look upon his offspring in the same footing as my own brothers, and to teach them this Art, if they shall wish to learn it, without fee or stipulation; and that by precept, lecture, and every other mode of instruction, I will impart a knowledge of the Art to my own son, and those of my teachers, and to disciples bound by stipulation and oath according to the law of medicine, but to none others. I will follow that system of regimen which, according to my ability and judgment, I consider for the benefit of my patients, and abstain from whatever is deleterious and mischievous.

I will give no deadly medicines to anyone if asked, nor suggest any such counsel. With purity and with holiness, I will pass my life and practice my Art. Into whatever houses I enter, I will go into them for the benefit of the sick, and will abstain from every voluntary act of mischief and corruption; and further, from the seduction of females, or males, of freemen and slaves. Whatever, in connection with my professional practice or not, I see or hear, in the life of men, which ought not to be spoken of abroad, I will not divulge, as reckoning that all such should be kept secret.

While I continue to keep this oath unviolated, may it be granted to me to enjoy life and the practice of the Art, respected by all men, in all time. But should I trespass and violate this oath, may the reverse be my lot.

DISC ONE

SIDE 1

1. SANTA'S DELIVERY 1:09 ..... FRANK RIZZO
2. *LAWN EQUIPMENT DEBATE 2:18 ..... SOL ROSENBERG
3. BALLOON RIDES 2:07 ..... FRANK RIZZO
4. THE DRESSER 1:11 ..... KISSEL
5. SILLY FOOD 1:12 ..... FRANK RIZZO
6. SOL'S CHAINSAW SHOCK 1:13 ..... SOL ROSENBERG
7. STOP THAT 2:35 ..... TARBASH
8. *SOL'S CHAINSAW SHOCK PART 2 2:22 ..... SOL ROSENBERG

SIDE 2

1. TANDEM BICYCLES 1:39 ..... JACK TOR S
2. SAFETY GATES 0:30 ..... FRANK RIZZO
3. BAMM! 1:29 ..... CURLY G
4. FACELIFT WITHOUT SURGERY 1:36 ..... JACK TOR S
5. *LAWNMOWER SALE 2:46 ..... BIG OLE' BAD ASS BOB THE CATTLE RUSTLER
6. TARBASH'S NEW SHOES 1:39 ..... TARBASH
7. SIGNIN' 2:38 ..... ROSINE
8. *NO! :25 ..... MIKE DERUCKI

DISC TWO

SIDE 1

1. SOL'S CIVIL WAR MEMORABILIA 3:46 ..... SOL ROSENBERG
2. SOL'S CIVIL WAR MEMORABILIA PART 2 2:07 ..... SOL ROSENBERG
3. BAD TOMATOES 1:23 ..... NIKOS
4. *FLORIDA, THE TROPICAL STATE 3:32 ..... JACK TOR S
5. TV REPAIR 2:35 ..... KISSEL/PIGO
6. 1 800 HOW'S MY DRIVING? 2:38 ..... FRANK RIZZO
7. BAD ASS MASSAGE 2:36 ..... BIG OLE' BAD ASS BOB THE CATTLE RUSTLER

SIDE 2

1. PARADISE 1:27 ..... JACK TOR S
2. BODY BUILDING 3:30 ..... FRANK RIZZO
3. KISSEL CROONER 1:46 ..... KISSEL
4. ANGRY CAMPER'S DAD 1:49 ..... FRANK RIZZO
5. BIRD FEED 3:33 ..... SOL ROSENBERG
6. NEW AWNINGS 3:57 ..... MIKE DERUCKI

*INCOMING AD RESPONSE CALL

ALL TRACKS PRODUCED BY JOHNNY BRENNAN & KAMAL

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ELECT SLAPPY WHITE *for* VICE PRESIDENT

Headquarters
HOTEL SAHARA
LAS VEGAS, NEVADA
LIVE

1976 **BI-CENTENNIAL** Election: What better way to exemplify our country's progress than a Black *and* White man running on the Democratic ticket for PRESIDENCY and VICE-PRESIDENCY of these UNITED STATES! (Ain't that sump-un??)

The Great Sovereign State of Alabama, whose Civil Rights Laws have been unparalleled, has brought forth a Great Leader; a fair and impartial man, an unbiased and unprejudiced man—Alabama proudly gives you GEORGE WALLACE—**A MAN WHO IS NONE OF THESE THINGS!** Through George's infinite insight into the racial complexities of today's world, he has decided *"TIS WISER TO RUN WITH A BLACK MAN THAN FROM ONE"* . . . (How's that for smart thinkin'?) . . . Governor Wallace reasoned that he needed a **MAN** of impeccable integrity, insuperable intellect, a man of class, a gentleman and scholar, but who? Aahhh, who **ELSE** could better meet these qualifications than the incomparable **SLAPPY WHITE????**

His years have been hard and he has formed firm deep rooted beliefs in the **AMERICAN DREAM**. Being a conscientious Citizen, an issue of major concern to **MR. WHITE** is *deceit*; the intentional misrepresentation that has become a dominant factor in our political scene, the fraudulent activities that govern an astounding majority of our political leaders. This wave of hidious injustices that has infiltrated all avenues of our political system is *monstrous*—and *MUST* be dealt with—*NOW*—**SLAPPY WHITE** is the man that *CAN* and *WILL*—**DEAL!!**

Overwhelmed by the desperate cries of his fellow countryman, plagued by public demand, **SLAPPY** can no longer resist the CALL to serve the America he so loves. Therefore, without further hesitation, **SLAPPY joins the race for Vice-President. Campaign** headquarters have been carefully selected and have been established in one of the plusher gambling casinos in **LAS VEGAS.** (After all, if you've got to *DEAL* and you've decided to *PLAY*, where else would be more logical?) His campaign will be conducted with fun and satirical wit. **SLAPPY** attacks the disease of hate and bigotry with ridicule and offers a Platform of *total Honesty and Commitment.*

That's right, with **SLAPPY WHITE** there need be no worry of *BROKEN PROMISES*—no despair over *UNFULFILLED COMMITMENTS*-How can we be so sure?—**LISTEN TO THE ALBUM, MAN . . . SLAPPY** promises you **NOTHING** . . . and commits himself to **NOTHING** but *HIS OWN PLEASURE!* (Now, now, ain't that better than being *LIED* to?) Besides, his liberal views on legalizing marijuana guarantees heavy votes for he and Wallace.
SLAPPY WHITE, a Man who is not afraid to stand and be counted—a Man not afraid of being *LAFF*-ed at—and—can lead the *LAFF*-ter in a Good Cause—*THE CAUSE OF FUN!!*

After you've checked out this album, I'm sure you will join *LAFF* and cast your vote for **SLAPPY WHITE** for *"VICE-PRESIDENT."*

Shelby Meadows Ashford

#A190-LP
#8065-Tape

A VOTE FOR **WHITE** IS A VOTE FOR **RIGHT**

CREDITS:
Producer: **DAVID DROZEN**
Executive Producer: **LOUIS DROZEN**
Artwork: **MELODYE BENSON**

LAFF RECORDS / 4213 West Jefferson Blvd. / Los Angeles, CA 90016

Copyright 1975

CHESS
Mono LP-1505
Stereo LPS-1505

If you can't be good, BE CAREFUL!

Off The Record

Side 1

	Time
1. Batter Up	6:35
2. Court Session	8:20
3. If You Can't Be Good, Be Careful!	3:05
Total time	18:00

Side 2

	Time
1. Reading and Writing	9:00
2. The Preacher	9:00
3. The Bachelor Apartment	6:20
Total time	24:20

RECORDED REGAL THEATER, CHICAGO, DECEMBER, 1965
ENGINEER JERRY FIELDS
PRODUCED BY RALPH BASS
COVER DESIGN DON S. BRONSTEIN

Anyone named Pigmeat has got to be funny.

And when the surname Markham is added, well, that's your gilt-edged, double-breasted guarantee that top-notch comedy is the product.

Such is the case with "*IF YOU CAN'T BE GOOD, BE CAREFUL,*" where Pigmeat Markham and company romp through a set of risque skits which are the funniest things he's ever recorded.

In case you haven't met the man and his talent, Pig, as his close friends call him, is basically an ethnic humorist who combines copious amounts of vaudeville mixed liberally with lines crammed with biting satire and subtle social comment. Pair this with Markham's mastery of timing, and you have one of the funniest men alive.

Like that of most "down home" comedians, Markham's material is laden with double meanings and references to the South, food and sex—but certainly not in that order.

Consider yourselves introduced.

In "*Batter Up,*" Markham uses the gimmick of the double meaning to its best advantage. Though Pig is talking about baseball, a hapless foil, in the guise of a deaf old man, thinks the star is talking about something entirely different. Later in the track, the deaf one is adamant in his belief that an adult male cannot possibly "knock up a fly."

One of this disc's best bits is "*Reading and Writing,*" where Pigmeat, cast this time as a transplanted Southerner, "shows up" his friend by "reading" a letter to him. Pig begins, "September the twenty-twice . . ." This track alone is worth the price of the album.

"*Bachelor Apartment*" is a great example of how Markham's superb timing and characterization can be deployed for a truly comic result. It's the tale of a "big spender" who is angry because his lady companion is not—shall we say—cooperative.

"*Court Session*" and "*The Preacher*" are gems, too. These two skits show Pig at his best.

And let's not ignore the very fine supporting company from which Markham bounces his comedy. It's a sure thing that playing comedy—as well as this group does—isn't easy. Yet, they make it seem as simple as falling off that hackneyed old log.

If you've never met Pigmeat before—"*IF YOU CAN'T BE GOOD, BE CAREFUL*" is a perfect situation to make his acquaintance

And, if you already know Pigmeat—then I've wasted some good typewriter ribbon

P.S. (which means pork sausage). Be sure to check out side one's track three. Here, Pigmeat Markham belts out the blues tune from which this album gets its title.

He can sing up a storm, too.

Dave Potter
Chicago Daily Defender

CHESS PRODUCING CORPORATION, 2120 SOUTH MICHIGAN AVENUE, CHICAGO, ILLINOIS 60616

MMO

MUSIC MINUS ONE

LIGHT YOUR FIRE !

Music Minus One Drummer

MMO 4066 - B
STEREO

4066

1. Proud Mary
2. Light My Fire
3. Satisfaction
4. Somebody To Love
5. Sunshine Of Your Love
6. Sometimes In Winter
7. Spinning Wheel

CARDINAL RECORDS

STAND, Inc. Presents

"STAND-ing Room Only"

STEREO

SIDE 2
CO 4387 B

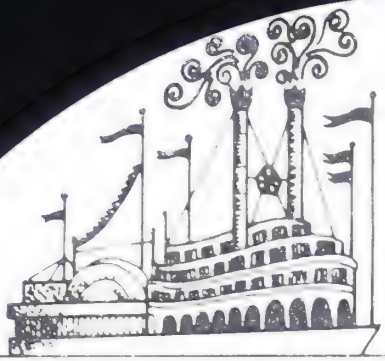
1. The Master Song - Karen Pawluk
   (Written By Leonard Cohen)
2. Kansas City - D. J. Peck
   (Written by Mike Stollers and Jerry Lieber)
3. Hey, Rock the Boat - Selden and Lunney
   (Written by Sparks Lunney)
4. See The Children - Diane Fosdick
   (Written by Diane Fosdick)

THE NOW SOUNDS

SIDE B

LG 102

1. EVIL WAYS
(Sonny Henry) Mark Julius
2. TAKE A LOOK AROUND
(J. Cliburn/J. Carter) Jerry Walsh
3. HEY THERE LONELY GIRL
(E. Shuman/L. Carr) Bobby Davis
4. EARLY IN THE MORNING
(W. Leander/Seagull) Jerry Walsh
5. THE THRILL IS GONE
(A. H. Benson/D. Pottinger) Pip Bravo
6. WHO'S YOUR BABY
(Andy King/Jeff Barry)
(Jerry Walsh)



REPRISE RECORDS

PROMOTION TRANSITION NOT FOR SALE

KENNY ROGERS AND THE FIRST EDITION

Produced by Jimmy Bowen & Kenny Rogers
Arranged by Kenny Rogers
Orchestration by Larry Cansler

Playing Time: 15:34

MS 2039
(31,244)

1. 2:36 Songpainter Music, Inc. BMI
2. 3:25 Buckhorn Music Pub., Inc. BMI
3. 3:30 Grand National Songs, Inc. ASCAP
4. 3:45 Francis, Day & Hunter, Inc. ASCAP
5. 2:18 Quill Music Co. ASCAP

SIDE 2

1. POEM FOR MY LITTLE LADY (Mac Davis)
2. FOR THE GOOD TIMES (Kris Kristofferson)
3. GOOD LADY OF TORONTO (Peter Gallway)
4. TWO LITTLE BOYS (E. Madden-T. Morse-A. Braden)
5. WHERE DOES ROSIE GO (Kim Carnes)

Manufactured by Amos Productions, Inc.

REPRISE RECORDS A DIVISION OF WARNER BROS RECORDS INC MADE IN U.S.A.

STEREO

Dick Charles Recording

(78 RPM Reference Record . . not for public performance)

THE UNITED STATES STEEL VARIATIONS

by

BERNARD GREEN

Earl Wild, Piano Soloist, with the ABC Symphony Orchestra conducted by the composer.

340 E. 52nd St.
N. Y. C.
EL. 5-6923

Cathedral Films

33⅓ RPM MICROGROOVE
SERIES 1

AUDIBLE/INAUDIBLE SIGNAL
CELESTA

THE STORY OF JESUS

3 THE PRESENTATION

THIS SIDE FOR
TEACHING

© MCMLVII
SOJ-13B

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NEW WINE

Keith Miller & Ralph Carmichael
a musical about kids

SIDE 2

33 ⅓ rpm
STEREOPHONIC

1. CERTAIN THINGS (continued)
2. ARE YOU BLIND?
3. I CAN'T BE ME
4. BUT WHERE IS GOD?
5. AND THAT WAS ALL
6. WE LOVE YOU, GOD
7. NEW WINE

words by Keith Miller & music by
Ralph Carmichael

© by Lexicon Music, Inc.-ASCAP-24:08
℗ 1973 LEXICON MUSIC, INC.

LS-5577-LP
(LS 2-5577)

LEXICON MUSIC, INC. WACO, TEXAS

For Use with

Letter of Joy—Philippians

Side Two

33⅓ RPM

Concordia Stereo

Red Adult

32-4017/7b

5. Amazing Grace (3:48)

6. Dispute at Philippi (6:28)

7. Narration for filmstrip Rejoice! (selections from Henry Purcell's Rejoice in the Lord Alway) (3:46)

8. Rejoice, the Lord is King (2:11)

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St. Louis, Mo.

Manufactured in U.S.A.

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WORD

YOU DON'T HAVE TO BE VERY BIG AT ALL

Flo Price with Jim Grant

K 703 LP

SIDE 1

1. YOU DON'T HAVE TO BE VERY BIG AT ALL (Price) (Zondervan Music Publishers-BMI-4:14)
2. THE RAINBOW SONG (Price) (Lexicon Music-ASCAP-2:31)
3. TONGUE TWISTERS (Price) (Lexicon Music-ASCAP-2:47)
4. I WILL BE KIND (Price) (Lexicon Music-ASCAP-2:58)

NONBREAKABLE MICROGROOVE

33⅓ RPM

WORD RECORDS, INC. WACO, TEXAS

20th CENTURY-FOX RECORDS
For The Children Of The World
ART LINKLETTER
Narrates
"THE BIBLE"
Side A
33 1/3 R.P.M.
STEREO
S 3187
S 3187 A-2
1. INTRODUCTION
THE CREATION 5:57
2. ADAM AND EVE 5:20
3. CAIN AND ABEL 3:03
Distributed By ABC Records
20th CENTURY-FOX RECORD CORPORATION, NEW YORK TMKS. REG. MADE IN U.S.A.

20th CENTURY-FOX RECORDS

For The Children Of The World

ART LINKLETTER

Narrates

"THE BIBLE"

Side B
33⅓ R.P.M.
STEREO

S 3187
S 3187 B-2

1. NOAH AND THE ARK 8:14
2. TOWER OF BABEL 1:55
3. ABRAHAM CONCLUSION 12:36

Distributed By ABC Records

20th CENTURY-FOX RECORD CORPORATION, NEW YORK TMKS. REG. MADE IN U.S.A.

HARMONY

A PRODUCT OF COLUMBIA RECORDS

STORIES OF
FAMOUS CHILDREN
IN THE OLD TESTAMENT

NARRATED BY BUD COLLYER

HL 9537
NONBREAKABLE

Side 2
(x"Lp" 56923)

MUSIC BY THE MERRILL STATON SINGERS

1. JOSEPH AND THE COAT OF MANY COLORS
- G. French -

2. BENJAMIN AND THE CUP OF SILVER
- G. French -

3. MOSES IN THE BULRUSHES -G. French-

4. DAVID - THE SHEPHERD BOY
- G. French -

"COLUMBIA," "HARMONY," MARCAS REG.

wonderland

LONG PLAYING

MICROGROOVE

THE BOOK OF GOD

Bible Stories For Children

Read by JON ARTHUR

RLP 1410

SIDE 2

1. The Boy Who Fought a Giant
2. The Strange Tale of Nebuchadnezzar
3. The Story of Esther

From "The Book of God," by April Oursler Armstrong; published by Garden City Books

(RLP 12-1410 B)

Bill Grauer Productions, Inc. / New York

wonderland

THE RAINBOW EXPRESS

by John and Phyllis Miller

Produced by Bob MacKenzie and John Miller

Ⓟ 1978 JoySong Records

STEREO
SIDE ONE

JS33046

BEGAT 4:54
GOOD AND BAD 2:18
NOAH INTRODUCTION 1:08
NOAH, NOAH 2:53
SUCH A DAY 2:34
YO HO 4:00
BUILD A BOAT 2:47
I WILL COVER THE EARTH :50

All songs by John and Phyllis Miller and copyright by Paragon Music Corp. (ASCAP)

THE RAINBOW EXPRESS

by John and Phyllis Miller

Produced by Bob MacKenzie and John Miller

℗ 1978 JoySong Records

STEREO
SIDE TWO
JS33046

PROCRASTINATION 1:06
ANIMAL PARADE (Long Version) 1:49
RECITATIVE (Go Into The Boat) :33
PRAYER (Part One) :38
STORM 1:14
PRAYER (Part Two) :43
DOVE SONG 4:49
ANIMAL PARADE (Short Version) 1:13
RAINBOW SONG 3:13
AND THE WORD WAS ACCOMPLISHED 2:44

All songs by John and Phyllis Miller and copyright by Paragon Music Corp. (ASCAP)

C.I.A.

CAROLINA ILLEST ARTIST
"ROCK WIT US"

SIDE

A

1999

1. ROCK WIT US (ALBUM VERSION)
2. ROCK WIT US (INSTRUMENTAL)
3. HOW MANY NIGGA'S (BONUS)

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GROUND ZERO ALLSTARZ

SIDE

B

1999

1. THICKA THAN BLOOD (ALBUM)
2. THICKA THAN BLOOD (INSTRUMENTAL)
3. THICKA THAN BLOOD (ACCAPELLA)

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"Bringing Christ to the Nations"®

The Lutheran Hour ®

SERVANT FOR CHRIST

℗ © 1985

Side Two

33 1/3 RPM
Long Play

"THE CHURCH IS NO BARGAIN"
DR. OSWALD HOFFMANN, Speaker

® 1931

International Lutheran Laymen's League
2185 Hampton Avenue
St. Louis, Missouri 63139-2983
(314) 647-4900

CHECKER

RAY SCOTT
"THE PRAYER"

CK 3017
(18810)

SIDE 1
STEREO

THE PRAYER - PART I

(Redd Foxx)

16:00

PRODUCED BY ANDRE WILLIAMS

MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616

CHECKER

RAY SCOTT
"THE PRAYER"

CK 3017
(18811)

SIDE 2
STEREO

THE PRAYER - PART II
(Redd Foxx)
16:25

PRODUCED BY ANDRE WILLIAMS

MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616

Lynchburg Baptist
College Chorale

Paul DeSaegher
Director

Side Two

TRC-11
0013-B

1. I Can't Get Along Without The Lord
2. O Purify My Life
3. I Know That This Is True
4. He Is The Way, The Truth, The Life
5. Love Was When

STEREO

Billy Graham Crusade in Miniature

BG 3345

Side 1

1. Praise Ye the Lord of Hosts.....New York Crusade Choir directed by Cliff Barrows
2. Smash and Grab World.....Tedd Smith
3. My Heavenly Father Watches Over Me.....Myrtle Hall
4. The Virgin Mary had a Baby Boy.....The Kinsfolk
5. Partners with God.....Ethel Waters
6. How Great Thou Art..... George Beverly Shea and the New York Crusade Choir

X4RS-3346

LONG 33⅓ PLAY

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Billy Graham Crusade in Miniature

B G
3345

Side
2

The Signs of the Time, the End of the World,
the Second Coming of Jesus Christ

Message given by Billy Graham at the
New York Crusade.

X4RM-3345

Made in U.S.A.

LONG 33⅓ PLAY

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ST. ANTHONY'S GUILD

PATERSON, NEW JERSEY

CK-2

33⅓ R.P.M.
LONG PLAYING
MICROGROOVE

SO SPEAK YOU

Conferences for Religious
on
Christian Maturity in the use of the Tongue

2. The Praising Tongue

CLAUDE KEAN, O.F.M.
RETREAT MASTER

© 1966 by St. Anthony's Guild

TEST PRESSING

REFER TO: _____

DATE: _____

Cook Laboratories, Inc.
351 Courtland Ave.,
Stamford, Ct. 06906

CO 2217

"Forgiveness"
+
"Laws N Lives"

CHESS

SERMON

MOSES SENDS TWELVE SPIES
(Promise to Jesus)

SIDE TWO

12064

REV. C. L. FRANKLIN

Pastor, New Bethel Baptist Church
Detroit, Michigan

MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616

LP-58

Evangelist

Reverend Victor E. LeDoux

Series A

©'66

SIDE 2

#66112

33⅓ LP

Subject

"BE YE CONVERTED"

P.O. Box 18804

Oklahoma City, Okla. 73118

TH 16

SIDE 2

A WORLD RADIO MISSION REACH-OUT RECORD

with

CLINTON WHITE

"THE MOST ASTONISHING DOCTRINE"

additional copies may be obtained from

World Radio Missions, Inc.

Box 6

Lancaster, N.H. 03584

UNDER THE BIG TENT IN MEMPHIS

LAUGHTER, TRUTH & MUSIC #2

SIDE 2
LP 336

BOB HARRINGTON
CHAPLAIN OF BOURBON STREET
AND HARDY SISTERS

MISSION RECORDINGS
385 POPLAR AVE.
MEMPHIS, TENN.

Bob Harrington

IT'S FUN BEING SAVED

BH 26

Side 2

VOL. II

WORD

W
3455
LP

SIDE
2

In Memoriam

CHARLES E. FULLER (1887-1968)

a generation's voice for God

narrated by PAUL HARVEY

"My Sins Are Gone" (Quartet), "Beulah Land" (Choir) --- "Heavenly Sunshine," letters by Mrs. Fuller, "Jesus Will Walk With Me" (Choir) --- "Seeking The Lost" (Quartet), reaching neglected places.

(XB - 2595)

NONBREAKABLE MICROGROOVE

33⅓ RPM

WORD RECORDS, INC. WACO, TEXAS

WORD

In Memoriam

CHARLES E. FULLER (1887-1968)

a generation's voice for God

narrated by PAUL HARVEY

W 3455 LP

SIDE 3

"Lord, I'm Coming Home" (Congregation), "Meet Me There" (Congregation) — "This World Is Not My Home" (Quartet), Sermon excerpt — "Sweet Hour of Prayer" (Congregation), Old Fashioned Revival Hour beginnings (Harvey) — "Keep On Believing" (Choir), "Let Us Have A Little Talk With Jesus" (Quartet).

(XB - 2596)

NONBREAKABLE MICROGROOVE

33⅓ RPM

WORD RECORDS, INC. WACO, TEXAS

WORD

In Memoriam

CHARLES E. FULLER (1887-1968)

a generation's voice for God

narrated by PAUL HARVEY

W 3455 LP

SIDE 4

Sermon excerpt on soul winning, "Will There Be Any Stars In My Crown" (Choir) --- Invitation, "Just As I Am" (Choir).

(XB - 2597)

NONBREAKABLE MICROGROOVE

33⅓ RPM

WORD RECORDS, INC. WACO, TEXAS

Jim

THE AUTHORITY OF THE BELIEVER

TEACHING ALBUM SET

SIDE A

JLP P-13
16⅔ RPM
Jim LP P13 1A

A COMPLETE BIBLE DISCOURSE
ON THE AUTHORITY OF THE BELIEVER

Featuring the teaching ministry of
Evangelist Jimmy Swaggart

PART ONE

ALBUM NO. 1
IN A SET OF 5 ALBUMS

Jim

THE AUTHORITY OF THE BELIEVER

TEACHING ALBUM SET

SIDE B

JLP P-13
16⅔ RPM
Jim LP P13 1B

A COMPLETE BIBLE DISCOURSE
ON THE AUTHORITY OF THE BELIEVER

Featuring the teaching ministry of
Evangelist Jimmy Swaggart

PART TEN

ALBUM NO. 1

IN A SET OF 5 ALBUMS

Jim

THE AUTHORITY OF THE BELIEVER

TEACHING ALBUM SET

SIDE A

JLP P-13
16⅔ RPM
Jim LP P13 2A

A COMPLETE BIBLE DISCOURSE
ON THE AUTHORITY OF THE BELIEVER

Featuring the teaching ministry of
Evangelist Jimmy Swaggart

PART TWO

ALBUM NO. 2

IN A SET OF 5 ALBUMS

Jim

THE AUTHORITY OF THE BELIEVER

TEACHING ALBUM SET

SIDE A

JLP P-13
16⅔ RPM
Jim LP P13 2A

A COMPLETE BIBLE DISCOURSE
ON THE AUTHORITY OF THE BELIEVER

Featuring the teaching ministry of
Evangelist Jimmy Swaggart

PART TWO

ALBUM NO. 2

IN A SET OF 5 ALBUMS

Jim

THE AUTHORITY OF THE BELIEVER

TEACHING ALBUM SET

SIDE B

JLP P-13
16⅔ RPM
Jim LP P13 2B

A COMPLETE BIBLE DISCOURSE
ON THE AUTHORITY OF THE BELIEVER

Featuring the teaching ministry of
Evangelist Jimmy Swaggart

PART NINE

ALBUM NO. 2

IN A SET OF 5 ALBUMS

Jim

THE AUTHORITY OF THE BELIEVER

TEACHING ALBUM SET

SIDE A

JLP P-13
16⅔ RPM
Jim LP P13 3A

A COMPLETE BIBLE DISCOURSE
ON THE AUTHORITY OF THE BELIEVER

Featuring the teaching ministry of
Evangelist Jimmy Swaggart

PART THREE

ALBUM NO. 3

IN A SET OF 5 ALBUMS

Jim

THE AUTHORITY OF THE BELIEVER

TEACHING ALBUM SET

SIDE B

JLP P-13
16⅔ RPM
Jim LP P13 3B

A COMPLETE BIBLE DISCOURSE
ON THE AUTHORITY OF THE BELIEVER

Featuring the teaching ministry of
Evangelist Jimmy Swaggart

PART EIGHT

ALBUM NO. 3

IN A SET OF 5 ALBUMS

Jim

THE AUTHORITY OF THE BELIEVER

TEACHING ALBUM SET

SIDE A

JLP P-13
16⅔ RPM
Jim LP P13 4A

A COMPLETE BIBLE DISCOURSE
ON THE AUTHORITY OF THE BELIEVER

Featuring the teaching ministry of
Evangelist Jimmy Swaggart

PART FOUR

ALBUM NO. 4

IN A SET OF 5 ALBUMS

Jim

THE AUTHORITY OF THE BELIEVER

TEACHING ALBUM SET

SIDE B

JLP P-13
16⅔ RPM
Jim LP P13 4B

A COMPLETE BIBLE DISCOURSE
ON THE AUTHORITY OF THE BELIEVER

Featuring the teaching ministry of
Evangelist Jimmy Swaggart

PART SEVEN

ALBUM NO. 4

IN A SET OF 5 ALBUMS

Jim

THE AUTHORITY OF THE BELIEVER

TEACHING ALBUM SET

SIDE A

JLP P-13
16⅔ RPM
Jim LP P13 5A

A COMPLETE BIBLE DISCOURSE
ON THE AUTHORITY OF THE BELIEVER

Featuring the teaching ministry of
Evangelist Jimmy Swaggart

PART FIVE

ALBUM NO. 5

IN A SET OF 5 ALBUMS

Jim

THE AUTHORITY OF THE BELIEVER

TEACHING ALBUM SET

SIDE B

JLP P-13
16⅔ RPM
Jim LP P13 5B

A COMPLETE BIBLE DISCOURSE
ON THE AUTHORITY OF THE BELIEVER

Featuring the teaching ministry of
Evangelist Jimmy Swaggart

PART SIX

ALBUM NO. 5

IN A SET OF 5 ALBUMS

Jim

HEALING IS FOR YOU

TEACHING ALBUM SET

SIDE A

JLPN-12
16 2/3 RPM
Jim LPN12-1A

A COMPLETE BIBLE DISCOURSE
ON THE SUBJECT OF BIBLE HEALING

Featuring the teaching ministry of

Evangelist Jimmy Swaggart

PART ONE

ALBUM NO. 1

IN A SET OF 5 ALBUMS

Jim

HEALING IS FOR YOU

TEACHING ALBUM SET

SIDE B

JLPN-12
16 2/3 RPM
Jim LPN12-1B

A COMPLETE BIBLE DISCOURSE
ON THE SUBJECT OF BIBLE HEALING

Featuring the teaching ministry of

Evangelist Jimmy Swaggart

PART TEN

ALBUM NO. 1

IN A SET OF 5 ALBUMS

Jim

HEALING IS FOR YOU

TEACHING ALBUM SET

SIDE A

JLPN-12
16 2/3 RPM
Jim LPN12-2A

A COMPLETE BIBLE DISCOURSE
ON THE SUBJECT OF BIBLE HEALING

Featuring the teaching ministry of

Evangelist Jimmy Swaggart

PART TWO

ALBUM NO. 2

IN A SET OF 5 ALBUMS

Jim

HEALING IS FOR YOU

TEACHING ALBUM SET

SIDE B

JLPN-12
16 2/3 RPM
Jim LPN12-2E

A COMPLETE BIBLE DISCOURSE
ON THE SUBJECT OF BIBLE HEALING

Featuring the teaching ministry of

Evangelist Jimmy Swaggart

PART NINE

ALBUM NO. 2

IN A SET OF 5 ALBUMS

Jim

HEALING IS FOR YOU

TEACHING ALBUM SET

SIDE A

JLPN-12
16 2/3 RPM
Jim LPN12-3A

A COMPLETE BIBLE DISCOURSE
ON THE SUBJECT OF BIBLE HEALING

Featuring the teaching ministry of

Evangelist Jimmy Swaggart

PART THREE

ALBUM NO. 3
IN A SET OF 5 ALBUMS

Jim

HEALING IS FOR YOU

TEACHING ALBUM SET

SIDE B

JLPN-12
16 2/3 RPM
Jim LPN12-3B

A COMPLETE BIBLE DISCOURSE
ON THE SUBJECT OF BIBLE HEALING

Featuring the teaching ministry of

Evangelist Jimmy Swaggart

PART EIGHT

ALBUM NO. 3
IN A SET OF 5 ALBUMS

Jim

HEALING IS FOR YOU

TEACHING ALBUM SET

SIDE A

JLPN-12
16 2/3 RPM
Jim LPN-12-4A

A COMPLETE BIBLE DISCOURSE
ON THE SUBJECT OF BIBLE HEALING

Featuring the teaching ministry of

Evangelist Jimmy Swaggart

PART FOUR

ALBUM NO. 4
IN A SET OF 5 ALBUMS

Jim

HEALING IS FOR YOU

TEACHING ALBUM SET

SIDE B

JLPN-12
16 2/3 RPM
Jim LPN-12-4B

A COMPLETE BIBLE DISCOURSE
ON THE SUBJECT OF BIBLE HEALING

Featuring the teaching ministry of

Evangelist Jimmy Swaggart

PART SEVEN

ALBUM NO. 4
IN A SET OF 5 ALBUMS

Jim

HEALING IS FOR YOU

TEACHING ALBUM SET

SIDE A

JLPN-12
16 2/3 RPM
Jim LPN12-5A

A COMPLETE BIBLE DISCOURSE
ON THE SUBJECT OF BIBLE HEALING

Featuring the teaching ministry of

Evangelist Jimmy Swaggart

PART FIVE

ALBUM NO. 5
IN A SET OF 5 ALBUMS

Jim

HEALING IS FOR YOU

TEACHING ALBUM SET

SIDE B

JLPN-12
16 2/3 RPM
Jim LPN12-5B

A COMPLETE BIBLE DISCOURSE
ON THE SUBJECT OF BIBLE HEALING

Featuring the teaching ministry of

Evangelist Jimmy Swaggart

PART SIX

ALBUM NO. 5
IN A SET OF 5 ALBUMS

TRUE CHRISTIAN
RECORDS

4571 Evelena Court • Fremont, California 94536

33⅓ RPM

TCR-5000-A
21 min. 10 sec.

LESSON ONE

DOES GOD REALLY EXIST?
CAN WE TRUST THE BIBLE?

by

BOB BRUTON

Copyrighted 1967

TRUE CHRISTIAN
RECORDS

4571 Evelena Court • Fremont, California 94536

33 1/3 RPM

TCR-5000-B
21 min. 35 sec.

LESSON TEN

THE CHRISTIAN AND THE DEVIL

by

BOB BRUTON

Copyrighted 1967

TRUE CHRISTIAN
RECORDS

4571 Evelena Court • Fremont, California 94536

33⅓ RPM

TCR-5001-A
16 min. 38 sec.

LESSON TWO

HOW TO KNOW GOD

by

BOB BRUTON

Copyrighted 1967

TRUE CHRISTIAN
RECORDS

4571 Evelena Court • Fremont, California 94536

33 1/3 RPM

TCR-5001-B
22 minutes

LESSON NINE

THE CHRISTIAN AND THE OLD NATURE

by

BOB BRUTON

Copyrighted 1967

TRUE CHRISTIAN

RECORDS

4571 Evelena Court • Fremont, California 94536

33 1/3 RPM

TCR-5002-A
18 min. 55 sec.

LESSON THREE

FELLOWSHIP RESTORED

by

BOB BRUTON

Copyrighted 1967

TRUE CHRISTIAN
RECORDS

4571 Evelena Court • Fremont, California 94536

33⅓ RPM

TCR-5002-B
21 min. 35 sec.

LESSON EIGHT

THE CHRISTIAN AND THE WORLD-SYSTEM

by

BOB BRUTON

Copyrighted 1967

TRUE CHRISTIAN

RECORDS

4571 Evelena Court • Fremont, California 94536

33 1/3 RPM

TCR-5003-A
18 min. 30 sec.

LESSON FOUR

HOW TO LIVE THE SPIRIT-FILLED LIFE

by

BOB BRUTON

Copyrighted 1967

TRUE CHRISTIAN

RECORDS

4571 Evelena Court • Fremont, California 94536

33⅓ RPM

TCR-5003-B
22 minutes

LESSON SEVEN

HOW TO DISCOVER YOUR SPIRITUAL TALENT

by

BOB BRUTON

Copyrighted 1967

TRUE CHRISTIAN

RECORDS

4571 Evelena Court • Fremont, California 94536

33 1/3 RPM

TCR-5004-A
19 min. 10 sec.

LESSON FIVE

BACK TO THE BIBLE

by

BOB BRUTON

Copyrighted 1967

TRUE CHRISTIAN

RECORDS

4571 Evelena Court • Fremont, California 94536

33 1/3 RPM

TCR-5004-B
19 min. 40 sec.

LESSON SIX

THE KEY TO EFFECTIVE PRAYER

by

BOB BRUTON

Copyrighted 1967

MAKING CHOICES:
In Bible Times and Today

Media Resource For Ages 3–8

1. Terry (story) 1:01
   We Want to Learn to Live in Love (song) 1:15
2. Robin (story) :56
   The World Belongs to All (song) 1:30
3. Jackie (story) :29
   One, Two, Three (song) 1:04
   Be Kind to One Another (song) :42

SIDE II

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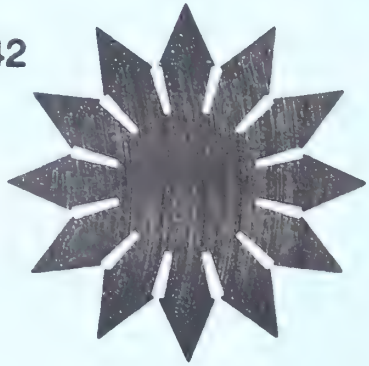
Graded Press
(NR15051-2)



4. Pat (story) :53
   What God Does (song) 1:54
5. The Great Commandments (song) 1:20
6. Just Like Me (song) :38
   Walk This Way (song) :36

Published by The Christian Science Publishing Society, Boston, Massachusetts

FACULTIES INDESTRUCTIBLE

Selections from the Christian Science Hymnal and Christian Science Periodicals

Hymns sung by McHenry Boatwright
Ralph E. Jeries at The Mother Church Organ
Articles read by Noel D. Bryan-Jones

CSP 3827
Side 2

33⅓ R.P.M.
Long-Playing
Microgroove

Band 1 - Hymn 117 -
Holy, Holy, Holy, Lord God Almighty
Band 2 - Article -
Indestructible Faculties of Spirit
Band 3 - Hymn 374 -
We thank Thee and we bless Thee

XTV 123828

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THE CATHOLIC RECORD CLUB

SIDE TWO

Father LADISLAS ORSY, S.J.

Speaks on

AUTHORITY AND OBEDIENCE IN RELIGIOUS LIFE

MER 60B

33⅓ RPM

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CORK

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THE CATHOLIC RECORD CLUB

SIDE TWO

RABBI ARTHUR HERTZBERG, Ph.D.

Speaks on

GOD MADE You Y O U

MER 41B

33⅓ R.P.M.

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GOOD NEWS FOR CHILDREN

BY

SHERI DUNHAM HAAN

DLP 301
SIDE TWO
Time: 23:50

1. AN UNUSUAL BABY BASKET
2. FIVE STONES AND A GIANT
3. THREE IN A FIRE
4. MAN OVERBOARD
5. FATHER, FORGIVE ME

DOBRE RECORDS

PRESENTS

"HAPPY BIRTHDAY, JESUS"

(A CHRISTMAS MUSICAL)

FLOYD HUDDLESTON

AND HIS FAMILY SINGERS

SIDE TWO

℗ 1977
Dobre Records
® 1977 House of
Huston Music Co.
(ASCAP)

DR-1013-B

STEREO

Music & Lyrics by
Floyd Huddleston
Produced by
Mundell Lowe

1. LITTLE STAR
2. ONE SPECIAL STAR
3. THE BABY'S NAME WAS JESUS
4. SWEET BABY JESUS
5. MY SON
6. CHOCKLETT CHIMNEYS
7. DEAR LORD, SWEET LORD
8. LIGHT A CANDLE

Dist. by RAY LAWRENCE LTD.
P.O. Box 1987—Studio City,
Calif. 91604

雙龍唱片

精選粵曲

(A) 劇戲

SL-2035

紅了櫻桃碎了心

其三

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雙龍唱片

精選粵曲

(B) 戲劇 SL-2035

紅了櫻桃碎了心

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MERCURY

RICHARD HAYMAN
And His Orchestra

MG-20465
Side 1

A Custom
High
Fidelity
Recording

1. DANSE CALINDA
2. CONJURATION
3. SPELL OF DEATRA
4. INCANTATION
5. AFRO
6. ZOMBI

LONG PLAYING MICROGROOVE

MERCURY

RICHARD HAYMAN
And His Orchestra

MG-20465
Side 2

A Custom
High
Fidelity
Recording

1. VOODOO
2. MAMBA
3. HAITI
4. MIDNIGHT RITUAL
5. GRIS-GRIS
6. INVOCATION

LONG PLAYING MICROGROOVE

FANIA
SIEMBRA
WILLIE COLON/RUBEN BLADES
COMPATIBLE
STEREO
SIDE A
JM-00537
1. PLASTICO 6:37
(Ruben Blades)Vaya Publ./ASCAP
2. BUSCANDO GUAYABA 5:43
(Ruben Blades)Vaya Publ./ASCAP
3. PEDRO NAVAJA 7:21
(Ruben Blades)Vaya Publ./ASCAP
PRODUCED BY: WILLIE COLON
℗and © 1978, Fania Records

FANIA
SIEMBRA
WILLIE COLON/RUBEN BLADES
COMPATIBLE
STEREO
SIDE B
JM-00537
1. MARIA LIONZA 5:27
(Ruben Blades) Vaya Publ./ASCAP
2. OJOS 4:50
(Johnny Ortiz) Fania Publ./BMI
3. DIME 6:59
(Ruben Blades) Vaya Publ./ASCAP
4. SIEMBRA 5:21
(Ruben Blades) Vaya Publ./ASCAP
PRODUCED BY: WILLIE COLON
℗ and © 1978, Fania Records

EXPLORER SERIES

TIBETAN BUDDHISM
Tantras of Gyütö

STEREO
H-72064-A

STEREO
SIDE ONE (23:25)

Sangwa Düpa

recorded at Gyütö Tantric College,
Dalhousie, Himachal Pradesh
by David Lewiston

℗ & © 1975 Nonesuch Records

EXPLORER SERIES

TIBETAN BUDDHISM
Tantras of Gyütö

STEREO
H-72064-B

STEREO
SIDE TWO (17:53)

Sangwa Düpa

recorded at Gyütö Tantric College,
Dalhousie, Himachal Pradesh
by David Lewiston

℗ & © 1975 Nonesuch Records

INSANE

SIDE 2

STEREO
LAFF-LP-209

DID YA HEAR THE ONE ABOUT
IN THE ARMY
HE-SHE
OH MY DARLIN, CLEMENTINE
HUNTING BEAR
KU KLUX KLAN
BIBLE BELT

Manufactured & Dist. Worldwide by
LAFF RECORDS
4218 West Jefferson Blvd.
Los Angeles, CA 90016 U.S.A.
© ℗ 1976 Platinum Voices, Ltd.

THE VERY BEST OF RICHARD PRYOR

Manufactured & Dist.
by LAFF RECORDS
4218 W. Jefferson Blvd.
L.A., CA. 90016

STEREO
A-221
SIDE 2

BEING BORN :11 G
JESSE 2:58 R
BLACK PREACHERS 1:00 R
WHAT IS THE TRUE
STORY OF JESUS CHRIST 1:13 PG
LINE UP 2:07 X
BLACK BEN 9:38 PG

© ℗ 1982 LAFF Records

SIDE B
LAFF-LP

A-115

BELLE BARTH

HELL'S BELLE

CUSTOM BIRD RECORDS

The Talking Parrot

Side 2

Wanna Drink?	(4 minutes)
Gimme A Kiss!	(4½ minutes)
Gimme A Kiss, Sweetheart!	(4½ minutes)
Bye-Bye!	(4½ minutes)
Bye-Bye, See You Later, Alligator!	(4½ minutes)

Produced by Custom Bird Records, 1984

Stock #TP-150 (Stereo)

TEST PRESSING

18-39"

CLIENT

CODE

DATE

2

TEST PRESSING

14'-0"

CLIENT

CODE

DATE

3

TEST PRESSING

17'-6"

CLIENT

CODE

DATE

4

TEST PRESSING

17 12"

CLIENT Film Fax

CODE

DATE

STEREO

Side Two
Phrases

THE COMPLETE COCKATIEL TRAINING ALBUM

HELLO BABY
I LOVE YOU
HELLO BABY, I LOVE YOU
HEY GOOD LOOKIN'
WANT TO PLAY WITH ME?
HEY GOOD LOOKIN', WANT TO PLAY WITH ME?
HEY GOOD LOOKIN', I LOVE YOU,
WANT TO PLAY WITH ME?

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POST OFFICE BOX 1102 BURBANK, CALIFORNIA 91507

"HOW ARE THINGS IN YOUR TOWN?"

KEN NORDINE

®

STEREO
BTS 33
(5965)
SIDE 1

1. ORIGINAL SIN 2:51
2. WHAT TIME IS IT? 3:48
3. DOWN THE DRAIN 3:12
4. REACHING INTO IN 2:02
5. LEMMING 2:21
6. FLIBBERTY JIB 4:32

"HOW ARE THINGS IN YOUR TOWN?"

KEN NORDINE

®

STEREO
BTS 33
(5968)
SIDE 4

1 CONFESSIONS OF 349-18-5171
2. ROGER 5:05
3. LOOKS LIKE RAIN 3:28
4. YOU'RE GETTING BETTER 1:59

"HOW ARE THINGS IN YOUR TOWN?"

KEN NORDINE

®

STEREO
BTS 33
(5966)
SIDE 2

1. THE WHISTLER 3:00
2. BURY-IT-YOURSELF TIME CAPSULE 3:05
3. HUNGER IS FROM 3:47
4. SMERD 4:25
5. ANYTIME, ANYTIME 2:19
6. PACING 2:12

"HOW ARE THINGS IN YOUR TOWN?"

KEN NORDINE

®

STEREO
BTS 33
(5967)
SIDE 3

1. FIREFLY 2:11
2. OUTER SPACE 3:33
3. MANNED SPACE CAPSULE 2:16
4. THE VIDIOT 5:22
5. MISS CONE 2:43
6. MR. BIG 1:56

STEREO
LPS 3137
SIDE 1

TRAIN YOUR BIRD TO TALK

Produced by
PETER E. S. TEVIS
℗ 1976

HELLO
HOW ARE YOU
HELLO - HOW ARE YOU
HOW ARE YOU - FINE, THANK YOU
PRETTY BIRD
HELLO PRETTY BIRD
WHO ARE YOU

POST OFFICE BOX 1102 BURBANK, CALIFORNIA 91507

OUTRAGEOUS
RICHARD PRYOR

Mfd. & Dist.
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LAFF RECORDS
4218 W. Jefferson Blvd.
L.A., CA. 90016

A-206
STEREO
SIDE 1
S-6978

THE OPERATION
THROW UP
IMPROVISATION
LOOTERS
BATHROOM
WHITE CHICKS
TRUE STORY OF J.C.

© ℗ 1976
VAIL RECORDS, LTD.

OUTRAGEOUS
RICHARD PRYOR

Mfd. & Dist.
Worldwide by
LAFF RECORDS
4218 W. Jefferson Blvd.
L.A., CA. 90016

A-206
STEREO
SIDE 2
S-6976

I FEEL

FIGHTING

JAIL

HI WAY 16

MOSES

© ℗ 1976
VAIL RECORDS, LTD.

DOUBLE SHOT
RECORDS

WILL THE REAL HOWARD HUGHES PLEASE STAND UP?

DSS-5006
(DSS-5006-B)

SIDE 2
33⅓ RPM

1. INTRODUCTORY REMARKS (3:30)
2. H.H. (2:30)
3. TESTIMONIAL DINNER (6:08)
4. DO YOU WANNA DATE? (1:03)
5. THE DAILY ECHH (2:30)
6. IN THE SWISS BANK (:20)
7. PLASTIC SURGERY (1:28)
8. POKER GAME (2:10)
9. PUBLISHER'S OFFICE (:40)

Published by BIG SHOT MUSIC (ASCAP)

DAVE BARRY & COMPANY

Produced by HAL WINN-IRWIN ZUCKER

SD 8178

STEREO

BOB BOOKER & GEORGE FOSTER
PRESENT
THE HANDWRITING ON THE WALL
(THE SOUNDS OF GRAFFITI)

ATLANTIC SIDE 1

1. THE SOUNDS OF GRAFFITI
2. THE HIPPIES
3. SEX
4. ADVERTISING
5. HOMOSEXUALS
6. RELIGION
7. "UNDERNEATHS"

Copyright © 1968,
Thirteen Productions, Inc.

(ST-A-681221)

SD 8178

STEREO

BOB BOOKER & GEORGE FOSTER
PRESENT
THE HANDWRITING ON THE WALL

(THE SOUNDS OF GRAFFITI)

ATLANTIC

SIDE 2

ATLANTIC

1. POLITICS
2. PERSONALITIES
3. CIVIL RIGHTS
4. MORE "UNDERNEATHS"
5. WAR
6. BUMPER STICKERS
7. WHIMSY

Copyright © 1968,
Thirteen Productions, Inc.

(ST-A-681222)

INVASION
WHUS RADIO
INV 1002
THIS SIDE TOO
33⅓ RPM
TOMMY KOENIG
THE REAL STORY

KENT

COMEDIAN SERIES

THE RUDY RAY MOORE ALBUM
RETURN OF DOLEMITE
"Superstar"

A COMEDIAN, INC.
ENTERPRISE

STEREO
KST 010
Side 2

A - B - C's
Flys Of The Watermelon
Rotadius
Grunts And Groans Of Love
Grunts And Groans with Clotia

Conceived, Directed & Produced by
R. R. Moore, Assoc. Prod. T. Toney
Executive Producer - Jules Bihari

STAG NIGHT AT THE LODGE
BUZZY GREENE

LAFF-LP
SIDE B

A-5004

JUNE & JANUARY

UPSTAIRS TO KILL

HAS HE GONE

DOUBLE YOUR PLEASURE

Casablanca
MAR. 25 1977
US RADIO
Box
THE WASHINGTON HILLBILLIES
SIDE II
NBLP 1052
(7052-BS)
STEREO
PROMOTIONAL COPY
NOT FOR SALE
1. FATHER KNOWS BEST 2:00
2. BACKTALK 2:12
3. PEANUTOL ("Smooth Sailing" by Steve Gray, Keith Prowse Music (ASCAP):60) :44
4. PHONEMATE #2 :23
5. PRESS CONFERENCE 5:08
6. WELCOME HOME, CARTER ("Welcome Back") by John Sebastian, John Sebastian Music (BMI) :44) 2:50
7. PLAYBACK 2:30
8. WASHINGTON PEACHTREE REEL 2:25
Published by Cafe' Americana, Inc./ Grstby Music (ASCAP)
All selections written by William Minkin and William Sheridan except where indicated.
℗1977 Casablanca Record & FilmWorks, Inc.
Manufactured and Distributed by Casablanca Records, Inc., 8255 Sunset Boulevard, Los Angeles, California 90046. Made in U.S.A.

STEREO

Mercury RECORDS

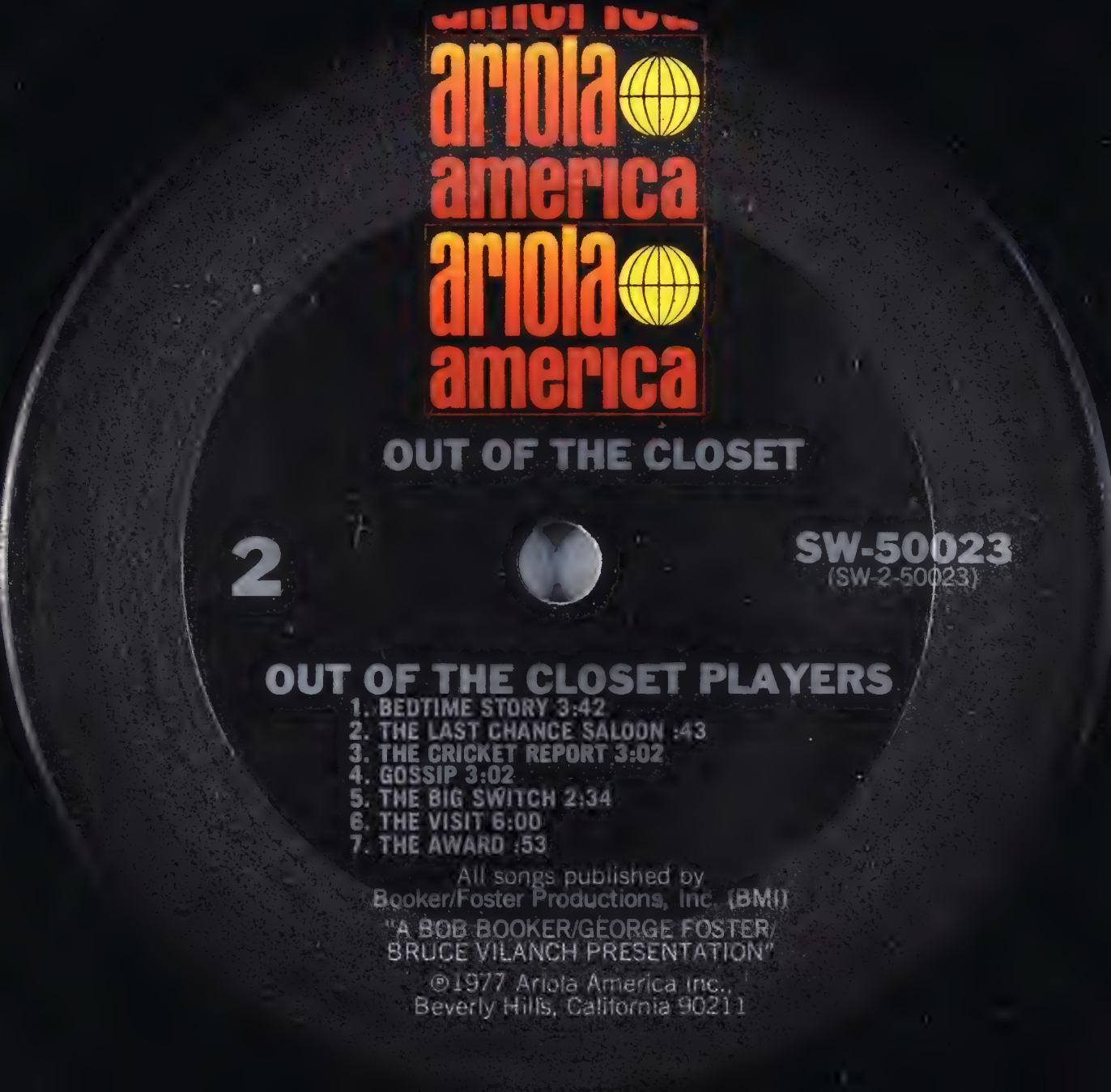
HOW TO SPEAK HIP
DEL CLOSE and JOHN BRENT

OCS-6205
Side 2

A Stereophonic
High Fidelity
Recording

1. PUT ON, PUT DOWN, COME ON, COME DOWN, BRING DOWN - 5:50
2. COOL - 3:51
3. UNCOOL - 1:00
4. FIELD TRIP No. 1 - 1:30
5. FIELD TRIP No. 2 - 1:12
6. FIELD TRIP No. 3 - 1:15
7. SUMMARY - 1:27

LONG PLAYING HIGH FIDELITY


ariola
america
ariola
america
OUT OF THE CLOSET
2
SW-50023
(SW-2-50023)
OUT OF THE CLOSET PLAYERS
1. BEDTIME STORY 3:42
2. THE LAST CHANCE SALOON :43
3. THE CRICKET REPORT 3:02
4. GOSSIP 3:02
5. THE BIG SWITCH 2:34
6. THE VISIT 6:00
7. THE AWARD :53
All songs published by
Booker/Foster Productions, Inc. (BMI)
"A BOB BOOKER/GEORGE FOSTER/
BRUCE VILANCH PRESENTATION"
©1977 Ariola America Inc.,
Beverly Hills, California 90211

WHO ME? I'M NOT HIM
RICHARD PRYOR

A 193
Side 1

STEREO
S-7651

1. YOU'RE A TRICK
2. SLIPPIN' IN POO POO
3. I'M A NEGRO
4. NEGRO JUDGE
5. CHAIN GANG
6. HIPPY DIPPYS
7. WEASEL
8. DIRECTIONS
9. BLUE EYED DEVIL
10. RELIGION

© ℗ 1977 Goldcoast Assoc., Ltd.

WHO ME? I'M NOT HIM
RICHARD PRYOR

A 198
Side 2

STEREO
S-7652

1. SUPER NIGGER
2. PASSIN' GAS
3. COLORED FOLKS
4. ARMY
5. WAR
6. GIT A LITTLE
7. TARZAN
8. BIRTH CONTROL PILL
9. DRACULA
10. FRANKENSTEIN

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Presenting

LEE SUTTON (A NEAR-MISS)

JGS-2073
(JGS-2073-B)

SIDE 2
COMEDY
STEREO

Introduces: THE LADY'S A FAKE
LET'S GO COMMERCIAL
COFFEE WITHOUT
TAVERN IN THE TOWN
LEE SUTTON

Accompaniment: Ken Allen (Organ)
Mervyn Garrett (Drums)
Compere Guy Saville

A PRODUCT OF JAY-GEE RECORD CO., INC., N.Y.

SYL-LON Records

S-1002

PART ONE

THIN MAY BE IN — BUT

FAT'S WHERE IT'S AT

TUBBY BOOTS

SYL-LON Records

S-1002

PART TWO

THIN MAY BE IN — BUT

FAT'S WHERE IT'S AT

TUBBY BOOTS

SYL-LON Records

PART ONE

TUBBY BOOTS GOES TOPLESS

SYL-LON Records

PART TWO

TUBBY BOOTS GOES TOPLESS

caedmon

LONG PLAYING • 33⅓ RPM
MICROGROOVE

STEREO
INTENDED FOR USE ON EITHER MONAURAL OR STEREO PHONOGRAPHS

HURRAY FOR CAPTAIN JANE !

And Other Liberated Stories for Children

Read by Tammy Grimes

TC 1455-B

Side 2
28:24

1. Dudley and Louise
2. Emily and the Klunky Baby and the Next-Door Dog
3. The Dragon and the Doctor
4. Martin's Father
5. The Sunflower Garden

℗ 1974 Caedmon

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MADE AND PRINTED IN U.S.A.

E.B.

SIDE II

33⅓ RPM

AVENTURAS DE

BATMAN GOZAR

ORIGINAL SOUND RECORDINGS

A TRUCK STOP
IS THE BEST PLACE TO EAT
GENE TRACY

CC 6001
Side 2

STEREO

SWEETHANG
12 MARTINIES (And More)
THE PICCOLO
THE OLD MAIDS (And More)

MUTHA IS HALF A WORD

SIDE B

A-142

Daddy's Nuts
Two Cowboys
Santa Claus
The Madam & Her Daughters
The Milk Company
The Train
The Owl
The Chinaman
Adam & Eve
Assault

Sun Go Down
Sun In The Morning
The Drunk & The Bartender
Hole In The Head
Banging The Blinds
Winchester Cathedral
Mother Fucker
The Sheep
The Blind Woman
The Hangin'

Smell The Sardines

SHE WOULDN'T EAT THE MUSHROOMS

The Funny World of

NORM CROSBY

Recorded Live at the Copacabana

RADIO STATION COPY

SIDE 2
FLM 13106
XEM 112771

1. THE ROMAN EMPIRE
2. ROMEO & JULIET
3. MORE HYSTERICAL TRUTHS
4. WE LIVE IN A GREAT COUNTRY

19:08

Produced by Bob Morgan

EPIC. MARCAS REG. T.M. PRINTED IN U.S.A.

LAFF RECORDS

ARE YOU SERIOUS ? ? ?
RICHARD PRYOR

Side 1
A 195

STEREO
(S-4972)

1. NIGGER BABYS'
2. PROCESSED HAIR
3. VIRGINS
4. 9 POUND PILL
5. JESSE
6. WAR MOVIES
7. MAFIA
8. HILLBILLIES

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Lighthouse Partnership Investments Ltd.

ARE YOU SERIOUS ? ? ?
RICHARD PRYOR

Side 2
A 196

STEREO
(3.44)

1. G — D
2. GRANDMOTHERS
3. LEROY
4. BAD BREATH
5. DEODORANT
6. BEING BORN
7. MANKIND

℗ © 1976 Northern Voices Ltd./
Lighthouse Partnership Investments Ltd.

© 1971 LAFF Records

RICHARD PRYOR
"CRAPS"—After Hours

A-146
LAFF-LP

SIDE 1

1. GETTIN' HIGH
2. FUCK FROM MEMORY
3. BIG TITS
4. GETTIN' SOME
5. THE PRESIDENT
6. ASS HOLE
7. LINE-UP
8. MASTURBATING
9. RELIGION
10. BLACK PREACHERS
11. BEING BORN
12. BLOW OUR IMAGE
13. BLACK JACK

© 1971 Laff Records

RICHARD PRYOR

"CRAPS"—After Hours

A-146

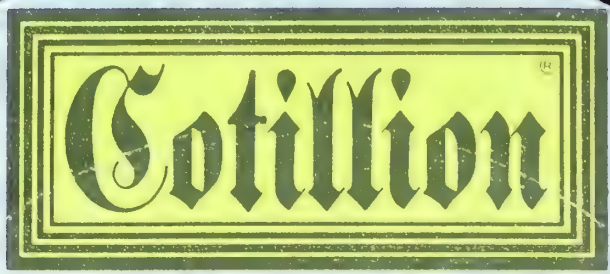
LAFF-LP

SIDE 2

(S-8421)

1. I SPY COPS
2. SUGAR RAY
3. WHITE FOLKS
4. INDIANS
5. ASS WUPIN
6. GOT A DOLLAR?
7. PRES.'S BLACK BABY
8. DOPE
9. WINO PANTHERS
10. AFTER HOURS
11. 220 LB. ASS
12. CRAP GAME
13. INSURANCE MAN
14. BLACK & PROUD
15. GETTIN THE NUT
16. F—K THE FAGGOT
17. JACKIN' OFF
18. SNAPPIN' PUSSY
19. FARTIN'

TAKOMA
SIDE 2
STEREO
TAK 7067
(TAK 7067 BS)
℗ 1978 Takoma Records
STEVENS & GRDNIC
"SOMEWHERE OVER THE RADIO"
1. UNISEX STEREO 2. MISS INFORMATION
3. JOE BRACKNE 4. FUN & FLESH 5. MARIJUANA HELPER
6. HERMAN 7. MASSAGE PARLOR 8. ROCKO PRODUCTS
9. WE'RE REALLY GONNA MAKE IT THIS TIME
10. DISCO RECORD OFFER 11. TUNING OUT
Published by Stevens Grdnic Music (ASCAP)
Produced by RON STEVENS
All skits and songs written by Stevens & Grdnic
Total Time: 18:00
Distributed by Chrysalis Records, Inc.



SD 9031

A PAUSE IN THE DISASTER
THE SATIRE OF THE CONCEPTION CORPORATION

1. TO BE ANNOUNCED (0:10)
2. BLACK FOR A DAY (5:38)

3. CONFESSION (0:39)
4. MULATTO JOE (1:58)
5. YOUR TEACHER AND YOUR FRIEND (2:36)
6. THE COMEDIAN (0:52)
7. NEXT WEEK ON OUR SHOW (0:13)
8. THE FIRST ATHEIST CONGREGATIONAL CHURCH (3:23)
9. THE POPE (3:27)
10. TO BE ANNOUNCED (0:13)

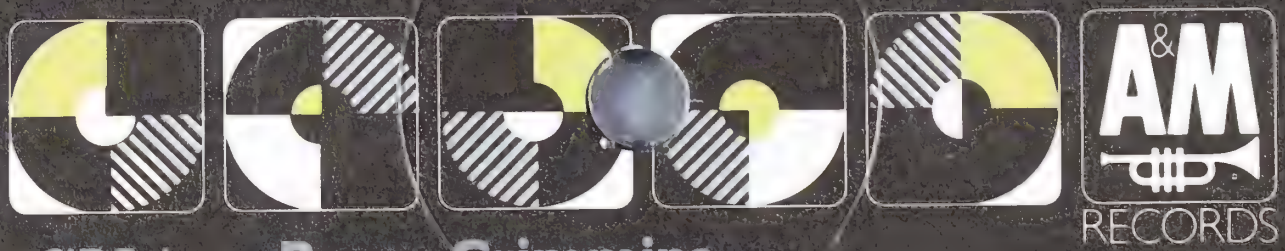
All material written by The Conception Corp. and © 1970 Moveable Gypsy Land, Inc.

(ST-CTN-702008-MO)

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.

Strange Bedfellows
Comedy & Politics
Various Artists

1. **Will Durst** 12:04



SIDE 1

2. **Barry Crimmins** 12:30

SP-5219/Stereo (SP-05219-A)
Produced by John Stronach and Buddy Morra
Associate Producer: Mikki Wolkowicz
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8

MONTY PYTHON'S
THE MEANING OF LIFE
ORIGINAL SOUNDTRACK RECORDING

MCA RECORDS

MCA-6121
MCA 3464

SIDE 1

RECORD PRODUCED BY
ANDRE JACQUEMIN & MICHAEL PALIN
Songs published by
Kay-Gee-Bee Music Ltd.-PRS
Incidental music:
De Wolfe & Ready Music-PRS
A UNIVERSAL PICTURE
RECORDED IN ENGLAND

℗ 1983 Kay-Gee-Bee
Music Limited

25:01

© 1980 MCA RECORDS, INC. MFD. BY MCA RECORDS, INC., 70 UNIVERSAL PLAZA, UNIVERSAL CITY, CALIF. 91608

MONTY PYTHON'S
THE MEANING OF LIFE
ORIGINAL SOUNDTRACK RECORDING

MCA RECORDS

MCA-6121
MCA 3465

SIDE 2

RECORD PRODUCED BY
ANDRE JACQUEMIN & MICHAEL PALIN
Songs published by
Kay-Gee-Bee Music Ltd.-PRS
Incidental music:
De Wolfe & Ready Music-PRS
A UNIVERSAL PICTURE
RECORDED IN ENGLAND

℗ 1983 Kay-Gee-Bee
Music Limited

27:41

© 1980 MCA RECORDS, INC. MFD BY MCA RECORDS, INC., 70 UNIVERSAL PLAZA, UNIVERSAL CITY, CALIF 91608

Featuring
Eric Idle & Neil Innes of
MONTY PYTHON

PPSD-08018

BBC records

The best of BBC TV & Radio

Distributed by Gillette-Madison Comm.

33 1/3 RPM
BBC-22377

SIDE 2

FAWLTY TOWERS – "HOTEL INSPECTORS"

STARRING JOHN CLEESE, PRUNELLA SCALES, CONNIE BOOTH AND ANDREW SACHS

Directed by Bobby Spiers
Produced by Douglas Argent
First Broadcast On BBC TV, 1975

© BBC 1979, ℗ BBC 1979

ROUNDER

DUCK'S BREATH MYSTERY THEATRE

SIDE A

3054
(45514)

"Born To Be Tiled"

1. EITHER WAY IS FINE WITH ME (J. Turner, S. Matthews) 4:51
2. REAL PEOPLE OF THE FUTURE: THE VATICAN DISCO 4:43
3. ASK DR. SCIENCE: FOUR QUESTIONS 1:21
4. MONEY IS A GUN (M. Kessler, J.R. Brody) 1:34
5. MILLIONAIRE BOOTCAMP 6:51
6. WAITING IN THE CAR (J. Turner, T. Barrett) 2:12
7. I'M AN OLD FOLKSINGER (M. Kessler) 2:59
8. THE UNDERWATER WORLD OF JACQUES COUSTEAU 4:43
9. THE DAY THEY PUT LAUGHTER IN PRISON 0:29

All songs published by Five Grown Men Publishing, BMI, except as noted.

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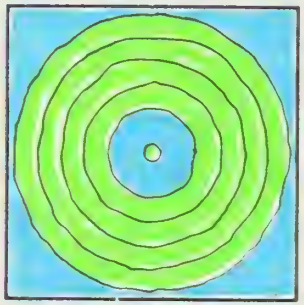

ROUNDER

DUCK'S BREATH MYSTERY THEATRE

SIDE B

3054
(45514)

"Born To Be Tiled"

1. THE BOOGADOO PLAYERS: A SOUNDAMENTARY 1:20
2. TABOO (M. Kessler, J.R. Brody) 3:32
3. THE BOOGADOO PLAYERS 0:15
4. BURGER WARS 5:42
5. JUST DROPPED IN (TO SEE WHAT CONDITION MY CONDITION IS IN) 3:21
(M. Newbury/Acuff-Rose BMI)
6. THE BOOGADOO PLAYERS: AN UPDATE 0:15
7. THE DAY THEY PUT LAUGHTER IN PRISON II 0:45
8. THE INVASION OF THE MOLE PEOPLE 10:25
9. THE BOOGADOO PLAYERS 0:10

All songs published by Five Grown Men Publishing, BMI, except as noted.

℗ 1986 ROUNDER RECORDS CORP.

REV. DU RITE
RICHARD PRYOR

Mfd. & Dist.
Worldwide by
LAFF RECORDS
4218 W. Jefferson Blvd.
L.A., CA. 90016

A-216
STEREO
SIDE 2
S-8466

ACAPELLA

BED SPRINGS

OPHEDIUS

NEWS CASTERS

JEALOUS HUSBAND

© 1976 Andasol Records, Ltd. &
Cinema Finance Associates, Ltd.

HOLY SMOKE
RICHARD PRYOR

Mfd. & Dist.
Worldwide by
LAFF RECORDS
4218 W. Jefferson Blvd.
Los Angeles, CA.
90016

A-212
STEREO
SIDE 2
S-7876

CHAIRS

TALK SHOW

MAN ON THE SUN

NEGRO SLAVE

GETTIN ANY?

© ℗ 1976 Dade Records Ltd.

SURPRISE RECORDS CORP.

PEARL WILLIAMS

SECOND TRIP AROUND THE WORLD

SIDE 1
33⅓ RPM

SUR-75-A

PEARL WILLIAMS

THE MIDNIGHT SHOW

SURPRISE RECORDS CORP.

PEARL WILLIAMS

SECOND TRIP AROUND THE WORLD

SIDE 2
33⅓ RPM

SUR-75-B

PEARL WILLIAMS

THE LATE, LATE SHOW

StereODDITIES
TRADE MARK REG U.S. PAT OFF
PEGGY LORD
C-1903 B
XTSV 86929
Side 2
"THE LUSTY, TRUSTY BUSTER"
All uncopyrighted material copyrighted by
Fletcher Smith Studios, Inc. 1963
UNBREAKABLE 33⅓ RPM LONG PLAYING
StereODDITIES, Inc.

GALE RECORDS

SPICY HUMOR FOR SWINGERS

ANOTHER WORLD OF THE HIP

MARTY GALE

GALE LP-2
33⅓ RPM

SIDE 2

2 AM SHOW

STEREO

Mercury RECORDS

MIKE NICHOLS & ELAINE MAY EXAMINE DOCTORS

SR-60680
Side 2

A Stereophonic High Fidelity Recording

1. CALLING DR. MARX - 2:37
2. THANK YOU VERY MUCH - 2:34
3. OUT OF AFRICA - 3:00
4. BEDSIDE MANNER - 1:12
5. PHYSICAL - 4:45
6. NICHOLS AND MAY AT WORK-4:23

LONG PLAYING HIGH FIDELITY

JACKIE VERNON

THE DAY MY ROCKING HORSE DIED

UNITED ARTISTS RECORDS

STEREO

UAS 6679

SIDE 2

1. YESTERDAY
2. THE SHEPHERD
3. MY VIEWPOINTS ON LIFE
4. PONCE DE LEON
5. THINGS HAPPEN TO ME
6. HOW I GOT INTO SHOW BUSINESS

All spoken word material written by
Danny Davis, Jackie Vernon & Julie Kaye
All spoken word material published by
Vernon-Davis Publishing Corp.
(ASCAP)

UNITED ARTISTS RECORDS, INC., A TRANSAMERICA CORPORATION, NEW YORK, N.Y. 10019 • MADE IN U.S.A.

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33⅓ MELP 113 MELP-113-1

RECORD 1
SIDE A

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Produced by Johnny Brennan & Kamal

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Produced by Johnny Brennan & Kamal

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RECORD 1
SIDE B

RECORD 2
SIDE B
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Ⓟ 1975 LAFF Records

SIDE 2

A-190
(S-4792)

SLAPPY WHITE
FOR
VICE-PRESIDENT

CHESS®

PIGMEAT MARKHAM

IF YOU CAN'T BE GOOD, BE CAREFUL!

Side 2
14487-S

Electronic
Stereo

1. READING AND WRITING	9:00
2. THE PREACHER	9:00
3. THE BACHELOR APARTMENT	6:20

LPS-1505

MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616

RED BOOT RECORDS

RB 200

Called by: Don Williamson
Rt. 8, College Hills
Greeneville, Tn. 37743

DON WILLIAMSON

"Grand Old Flag"

Opener, Middle break, Closer
SIDES FACE! GRAND SQUARE!
IT'S A GRAND OLD FLAG A HIGH FLYING FLAG
FOREVER IN PEACE MAY YOU WAVE,
THE EMBLEM OF THE LAND I LOVE
THE HOME OF THE FREE AND THE BRAVE, (ALLEMANDE LEFT)
WELL YOU CURLIQUE AT HOME THE BOYS RUN RIGHT
LEFT ALLEMANDE COME BACK AND PROMENADE.
SHOULD AULD AQUAINTANCE BE FORGOT
KEEP YOU EYE ON THE GRAND OLD FLAG.

Figure: twice for heads, twice for sides:
4 LITTLE LADIES CHAIN ACROSS TURN THE GIRLS AND THEN
THE HEADS FLUTTERWHEEL ACROSS YOU GO,
WHEN YOUR THRU YOU STAR THRU, PASS THRU AND CIRCLE 4
BREAK AND MAKE A LINE GO UP AND BACK,
THEN YOU STAR THRU, PASS THRU, TRADE BY AND THEN
PASS THRU SWING THE CORNER PROMENADE AND GIRLS (BOYS, ETC.) SING,
SHOULD AULD AQUAINTANCE BE FORGOT
KEEP YOUR EYE ON THE GRAND OLD FLAG.
Tag: KEEP YOUR EYE ON THE GRAND OLD FLAG.
Alternate break: 4 ladies promenade, box the gnat, do sa do, circle left, allemande, weave, do sa do, promenade, (repeat last 2 lines.)

Produced By – Red Boot Record Co., Rt. 8, College Hills Greeneville, Tennessee 37743

RED BOOT RECORDS

RB-150
Called By Don Williamson
Greeneville, Tennessee

Don Williamson

White Christmas No. 2

Opener, Middle Break, Closer:
SIDES FACE: GRAND SQUARE
I'M DREAMING OF A WHITE CHRISTMAS
JUST LIKE THE ONES I USED TO KNOW,
WHERE THE TREE TOPS GLISTEN AND CHILDREN LISTEN
TO HEAR SLEIGH BELLS IN THE (HEADS FACE: GRAND SQUARE)
I'M DREAMING OF A WHITE CHRISTMAS
WITH EVERY CHRISTMAS CARD I WRITE,
MAY YOUR DAYS BE MERRY AND BRITH
AND MAY ALL YOUR CHRISTMASES BE WHITE.

Figure: Twice for heads. Twice for sides:
HEADS (SIDES) RIGHT AND LEFT THRU TURN THAT GIRL AND FLUTTERWHEEL NOW
FULL AROUND AND SWEEP A QUARTER MORE,
PASS THRU AND STAR THRU AND THEN RIGHT AND LEFT THRU
TURN THAT GIRL AND FLUTTER WHEEL GO FULL AROUND,
SWEEP A QUARTER MORE PASS THRU AND TRADE BY'
SWING THAT CORNER LADY PROMENADE,
MAY YOUR DAYS BE MERRY AND BRIGHT
AND MAY ALL YOUR CHRISTMASES BE WHITE.

Alternate middle break:
ALLEMANDE LEFT THAT CORNER DO SI DO THE PARTNER
GENTS STAR LEFT GO ONCE AROUND YOU KNOW,
PICK UP PARTNER ARM AROUND, STAR PROMENADE THE TOWN
AH HEAR THE SLEIGHT BELLS IN THE SNOW,
GIRLS STEP OUT AND BACKTRACK MEET PARTNER BOX THE GNAT NOW
PULL BY LEFT ALLEMANDE AND PROMENADE,
(REPEAT LAST TWO LINES ABOVE.)

Produced By—Red Boot Record Co., Rt. 8, College Hills
Greeneville, Tennessee 37743

RED BOOT RECORDS

RB 227

Called By: Ralph Silvius
Modesto, Calif.

RALPH SILVIUS

"Louise"

Opener: (Middle break and closer if desired).
CIRCLE LEFT!
EVERY LITTLE BREEZE SEEMS TO WHISPER LOUISE
EVERY LITTLE BIRD SEEMS TO TWITTER LOUISE,
LEFT ALLEMANDE WE'LL ALL DO SA DO
LET THE BOYS STAR LEFT AROUND THE RING YOU GO,
TURN THRU AND THEN DO A LEFT ALLEMANDE
SWING YOUR GIRL AND PROMENADE HER AGAIN,
COULD IT BE TRUE A GIRL LIKE YOU COULD
LOVE ME LOUISE . . .

Figure: Twice for heads, Twice for sides.
THOSE HEADS (SIDES) PROMENADE GO HALF WAY AROUND
LEAD RIGHT AND CIRCLE TO A LINE,
WALK RIGHT UP AND BACK AND DO A RIGHT AND LEFT THRU
YOU FLUTTERWHEEL NOW SWEEP A QUARTER TOO,
PASS THRU AND SWING WITH THE CORNER AND THEN
LEFT ALLEMANDE AND PROMENADE A NEW FRIEND,
COULD IT BE TRUE A GIRL LIKE YOU COULD LOVE ME LOUISE.

Tag: I WONDER COULD IT BE TRUE A GIRL LIKE YOU COULD LOVE ME LOUISE

Optional Middle Break, Closer:
HEADS IN GRAND PARADE!
EVERY LITTLE BREEZE SEEMS TO WHISPER LOUISE
THE BIRDS IN THE TREES SEEM TO TWITTER LOUISE,
EACH LITTLE ROSE TELLS ME HE KNOWS I
LOVE YOU, LOVE YOU,
EVERY LITTLE BEAT THAT I FEEL IN MY HEART
SEEMS TO REPEAT WHAT I FELT FROM THE START,
COULD IT BE TRUE A GIRL LIKE YOU COULD LOVE ME LOUISE . . .

Produced By — Red Boot Record Co., Rt. 8, College Hills Greeneville, Tennessee 37743

RED BOOT RECORDS
Time 3:37
Music By Red Boot Sound
RB-200A
Key Of Eb
THE GRAND OLD FLAG
(CALLED BY)
DON WILLIAMSON
Dist. By Red Boot Records, Don Williamson, Rt. 8, College Hills, Greeneville, Tenn. 37743

RED BOOT RECORDS
Time 3:37
Music By Red Boot Sound
RB-200B
Key Of Eb
THE GRAND OLD FLAG
INSTRUMENTAL
Dist. By Red Boot Records, Don Williamson, Rt. 8, College Hills, Greeneville, Tenn. 37743

Time 3:47
MUSIC BY
RED BOOT

RB 150-A
Key C

WHITE CHRISTMAS #2

CALLED BY

DON WILLIAMSON

Dist. By Red Boot Records, Don Williamson, Rt. 8, College Hills, Greeneville, Tenn. 37743

Time 3:47

RB 150-B
Key C

WHITE CHRISTMAS #2

MUSIC BY
RED BOOT SOUND

Dist. By Red Boot Records, Don Williamson, Rt. 8, College Hills, Greeneville, Tenn. 37743

Time: 3:42

Music By Red Boot Sound

RB-227A

LOUISE

CALLED BY

RALPH SILVIUS

Dist. By Red Boot Records, Don Williamson, Rt. 8, College Hills, Greeneville, Tenn. 37743

Time: 3:42

Music By
Red Boot
Sound

RB-227B

LOUISE
INSTRUMENTAL

Dist. By Red Boot Records, Don Williamson, Rt. 8, College Hills, Greeneville, Tenn. 37743

step

...ns

STEP TRACKS

Side A — Warm Up

1 Leo — **Best Foot Forward**
2 Leo — **I Can See Clearly N**

Stepping

3 Leo — **Rock Steady**
4 Leo — **Keep Doin' It**
—TSOP
—The Hustle
—Pick Up The Piece
5 Leo — **Share Your Love**
6 Leo — **Demonstrate Your L**
7 Leo — **We Can Work It Ou**
8 Leo — **Then Came You**
9 Leo — **Everyday People**

Total Time Side 1- 45 Minutes

Side B features the instrumen of Side A

Total Time Side 2 - 45 Minutes
Total Time Both sides - 90 minut

Playback in Normal Position For Best R

Executive Producers: Richard Petty and
Produced By: Leo
Mixed and Edited By: Paul Buijsman
Cover Design and Concept By: Jeff Lee

STEP TRACKS

SIDE A	BPM
1. Best Foot Forward	135
2. I Can See Clearly Now	142
3. Rock Steady	121
4. Keep Doin' It	123
—TSOP	
—The Hustle	
—Pick Up The Pieces	
5. Share Your Love	123
6. Demonstrate Your Love	123
7. We Can Work It Out	125
8. Then Came You	125
9. Everyday People	126

SIDE B FEATURES
THE INSTRUMENTAL
VERSION OF SIDE A

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1-800-777-8147

step tracks

SIDE A
45 MIN

CHROME
ABB1063

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1-800-777-BEAT

step tracks

SIDE B
45 MIN

CHROME
ABB1063

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1-800-777-BEAT

rock

Droge, Pete

2001 Mixes

PETE DROGE

2001 mixes

CONTACT:
michaelhausman@earthlink.net

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PETE DROGE

2001 mixes

1 small time blues
2 train love to stay
3 she got the potion
4 all lit up
5 do be true
6 things will change and go my way
7 hard to tell you
8 above it all
9 bring up the failure
10 lilly wants a mountain
11 live this out

contact: michaelhausman@earthlink.net
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PETE DROGE • 2001 mixes
PETE DROGE • 2001 mixes

TIMBALAND

presents....

KILEY DEAN

of

- BACK UP VOCALIST FOR BRITNEY SPEARS DURING HER FIRST 2 WORLDWIDE TOURS
- HAS PERFORMED ON THE GRAMMY'S, TRL AND THE AMERICAN MUSIC AWARDS

KILEY DEAN

sampler

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1. MAKE ME A SONG
2. AMERICA
3. CROSS THE LINE
4. KEEP IT MOVIN
5. BETTER THAN THE DAY
6. LOVIN YOU
7. I'M BUSY

beat club

KILEY DEAN sampler

KILEY DEAN

sampler

1. MAKE ME A SONG
2. AMERICA
3. CROSS THE LINE
4. KEEP IT MOVIN
5. BETTER THAN THE DAY
6. LOVIN YOU
7. I'M BUSY

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KILEY DEAN sampler

beat club

DA HOT GIRLZ

RADIO (CLEAN)
CLUB (DIRTY)
INST.
ACCAPELLA

START SCRAPPIN'

Published By: Tony Mercedes Music/WB/Indieglo (ASCAP) Cadalac Blac (BMI)

Written By: Coronda "BIG BLAC" Irvin
Gloria "GLO" Ramsey & Daphene "KALI SLIM" Vickers
Recorded At: The Kitchen Studios, Dallas TX.
Produced By: John "JP" Painter

TONY MERCEDES RECORDS

CP 2000 TONY MERCEDES RECORDS 601 N. CENTRAL, ATLANTA, GA. 30354 (404)767-3323

KAREEM RUSH

"Hold You Down (Promises)"

(B. Honeycutt, M. Jamison)

1 Main Version 3:51
2 Instrumental 3:51
3 A cappella 3:46

Produced by Floyd Howard &
Kiyamma Griffin for Flyy Inc

Co-produced by Mechalie Jamison
for Rich America Productions

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KAREEM RUSH Hold You Down (Promises)

KAREEM RUSH

"Hold You Down (Promises)"

(B. Honeycutt, M. Jamison)

1 Main Version 3:51
2 Instrumental 3:51
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BIG•RUSH entertainment

www.bigrushentertainment.com

RICH

www.richamerica.com

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KAREEM RUSH Hold You Down (Promises)

Barkays

Everybody Wants That Love

WITH RAP(4:53)

NO RAP (4:51)

Terry Harris, Marcio M. Galloway
Aldowa Music Publishing (BMI)
Nelsong Publishing (BMI)

Produced by
Larry Dodson &
Bryan Smith
Arranged by Bryan Smith
& Terry Harris

Curb D-1261 CURB RECORDS

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Soul Finger '96" (3:09)

Jimmy King, Phalon Jones, Carl Cunningham,
Ben Cauley, Ronnie Caldwell, James Alexander
Irving Music, Inc. (BMI)

Produced by Larry Dodson,
Kurt (KC) Clayton, Bryan
Smith, and The Barkays
Arranged by Larry Dodson,
Kurt (KC) Clayton and
Bryan Smith

Barkays

Everybody Wants That Love

[illegible]
Aldowa Music Publishing (BMI)
Nelsong Publishing (BMI)

WITH RAP (4:53)
NO RAP (4:51)

Produced by Larry Dodson and Bryan Smith
Arranged by Bryan Smith and Terry Harris

Soul Finger '96"

(3:09)

[illegible]
[illegible]
[illegible] (BMI)

Produced by Larry Dodson, Kurt (KC) Clayton,
Bryan Smith, and The Barkays
Arranged by Larry Dodson,
Kurt (KC) Clayton and
Bryan Smith

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CURB
BARKAYS EVERYBODY WANTS THAT LOVE
Curb D 1261
BARKAYS EVERYBODY WANTS THAT LOVE
CURB

John Hughes Project

1. Gliding 2. Dancing In The wind
3. Opus # 3 (Mistrial) 4. Horizon
5. Slipstream 6. Come Away
7. Casa Tora 8. Lament
9. The Phoenix 10. Becalmed

LAVA

COMPACT disc DIGITAL AUDIO

Contact Kevin Weaver (310) 205-5788
kevin.weaver@atlantic-recording.com
Vice President, A&R/Soundtracks
Lava/Atlantic Records

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John Hughes Project

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2. Dancing In The wind
3. Opus # 3 (Mistrial)
4. Horizon
5. Slipstream
6. Come Away
7. Casa Tora
8. Lament
9. The Phoenix
10. Becalmed

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John Hughes Project

John Hughes Project

THE BOUNCING SOULS

1. ¡OLE!
2. 15 second snippet
3. 10 second snippet

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86550-2S1

We drink beer & wear Adidas!

Epitaph

THE BOUNCING SOULS

1. **¡OLE!**
2. **15 second snippet**
3. **10 second snippet**

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86550-2S1

We drink beer & wear Adidas!

¡OLÉ!

¡Olé! Bouncing Souls no one can beat us
we drink beer and wear Adidas
anywhere we get the itch
it's off to find a proper pitch
Lace your Sambas get on out
off we go to kick it about
win or lose we're having fun
and we won't quit until we're done
We got heart when we play
we'll take you on any day

taken from the album

HOPELESS ROMANTIC
86550-1/2

THE BOUNCING SOULS ¡OLE! 86550-2S1T

2 GUTTA

Bmg Bmg Bam Bam

RADIO
STREET
ACAPELLA
INSTRUMENTAL

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6 03957 22264 0

blink-182 STAY TOGETHER FOR THE KIDS **3:59**

Written by blink-182
Produced by Jerry Finn
Mixed by Tom Lord-Alge

www.blink182.com
www.mcarecords.com

From the blink-182 album, Take Off Your Pants And Jacket 088 112 627-2

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A UNIVERSAL MUSIC COMPANY

blink-182 STAY TOGETHER FOR THE KIDS

blink-182 STAY TOGETHER FOR THE KIDS

B2K Mastered Songs
(3/7/2001)

1. B2K Is Hot 3:35
2. Hey Little Lady 3:56
3. Here We Go Again 4:09
4. Come On 4:08
5. Your Girl Chose Me 2:53
6. Not Finished 4:27

B2K

B2K Mastered Songs

3/7/01

EPIC

B2K

B2K Mastered Songs

3/7/01

CHEVELLE

"The Clincher"

Version 103

EPIC

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CHEVELLE

"The Clincher"

Version 103

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eels

"Rotten World Blues" (2:43)

Mastered 01/10/02

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eels

"Rotten World Blues" (2:43)

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DNA Mastering/CA

eels

"Rotten World Blues" (2:43)

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DREAMWORKS
"Rotten World Blues"
eels
DREAMWORKS
"Rotten World Blues"
eels

Michael Watts
PRESENTS

SWISHA HOUSE

FEATURING:
Slim Thug, C-Note, Lil Mario
SPM, Archie Lee, Lester Roy
Sabwarfare, Big Tiger, J-Dog
Big Pic, Lil Ron, PJ.
Ron C, A.D.

.HAY HAY HAY
.BOPPIN BITCHES
.STILL THUGGIN
.DOWN SOUTH G'S
.F**K SUMTIN, SUCK SUMTIN
.REAL PLAYA 4 YA
.PEEP THE PICTURE
.NAME OR FAME
.GHETTO IN THE SKY

.THE DAY HELL BROKE LOOS
.PLAYA MADE
.BIG BALLIN' SHOT CALLIN;
.CAN'T STOP FROM BALLIN'

THE DAY HELL BROKE LOOSE

SCREWED

depeche mode
a pain that I'm used to
club promo Bong LCD 36

01 A Pain That I'm Used To - (Bitstream Spansule Mix)
02 A Pain That I'm Used To - (Bitstream Threshold Mix)
03 A Pain That I'm Used To - (Extended Project Mix)
04 A Pain That I'm Used To - (Goldfrapp Remix)
05 A Pain That I'm Used To - (Jacques Le Cont Dub)
06 A Pain That I'm Used To - (Jacques Le Cont Vocal Mix)
07 A Pain That I'm Used To - (Level 1 Mix)
08 A Pain That I'm Used To - (Level 3 Mix)
09 A Pain That I'm Used To - (Extended Dance Mix)
10 A Pain That I'm Used To - (Telex Club Mix)
11 Newborn (Foster Remix)

SCREW

ANYTIME
BRYAN MCKNIGHT

NICE N SLOW
USHER

RIGHT WRONG
KEITH SWEAT

YIPPIE YI YO
PUBLIC ANNOUN

ALL I DO
S.F.P.

LOVE FOR LIFE
K.CI & JOJO

MY BABY
SAM SALTER

AM I DREAMING
OL SKOOL/XSCAPE

DOOR 1,2,3
LSG

SEX ON MY MIND
SET IT OFF

NO, NO, NO
DESTINY CHILD

NOW FOREVER
K.CI & JOJO

SEX ON MY MIND

Every time I buy a record and read all the information on the jacket, I think to myself, "If I ever get the chance to write liner notes for a record I'm going to put in all the information I wanted to know about the recording sessions, the musicians, the music and the purpose (if any) of the record. Well, having produced and assisted in engineering this record, I have been asked to "say a few words" about it, so here goes.

First and foremost the intent of the record is very clear. I wanted to make available for every musician, the chance to play the great rock hits of OUR time. Furthermore, not just to play the melodies but to play them in close to the original arrangements so the musician (you) can get as much excitement as possible from playing with a record. The tunes picked are, as you can see, really top songs. Maybe almost classics in the rock idiom. Certainly the groups that played the hits are some of the biggest names on the rock scene. Now, for the first time you can play right along with a very tight, hard rock group as they really get into the tunes. If you can read music, all the better because your parts are written out very clearly. Even your solo spots have the original solos written out! I think you're going to dig putting on these tunes. I hope you have as much fun playing along as I did producing the album.

Speaking about producing this album, let me tell you a bit about what was involved in putting it together. (This is the kind of "inside information" I always wanted to read on record jackets.) After having selected the tunes for the "date", the arrangements had to be written. You will hear that these arrangements are very close to the familiar originals. This was done intentionally so that you could feel comfortable with the songs right off, rather than have to "hack" through an unfamiliar arrangement until it came easy. Once the tunes had been arranged all that was left to do was hire good musicians, go into a studio and record them. This is much easier said than done! I chose to use an existing rock group to play the session. I felt the interplay between musicians who work together often is an intangible plus when recording. They tend to find a "groove" together. Finding a group of musicians who could play "Spinning Wheel" as easily as "Satisfaction" was no simple task! After auditioning groups of all description, I finally found one that could "cut" all the "charts" well. We booked studio time in New York and away we went!

A word about recording studios. If you have ever been inside the cockpit of a 747 jet plane, then you have some idea of what kind of feel a modern recording studio has. The sights and sounds are just unbelievable! I'm sorry I can't show you any pictures from the sessions but take my word for it, being in a recording studio is like being in another world (maybe on the planet Zotz!).

Picking a good studio is like selecting a good wine. It has to fit the food as well as the taste. Likewise the studio should be the right size for the group and should have a great sound. The musicians and myself found Lincoln Sound Center a perfect choice. It is rather new and small with the very latest gadgets and equipment. The engineer on our sessions was terrifically competent and easy to communicate with (a must). The "vibes" in the studio were really good for the musicians.

The entire production of the album in your hand took approximately one month. The music was recorded on 1" 8-track tape at 15 ips and later mixed down to 2 track stereo using the Dolby noise reduction system. (It takes out tape hiss completely). These procedures are almost standard practice today when doing multi-track recordings. The entire experience was a great joy for me and I hope as I have said before, that you dig it as much as I do

That's it. This has been my attempt at filling the gap in liner note literature. (A gap that maybe only I thought needed filling!) I want to thank MMO for this space and the opportunity to bring this album to you. I also want to thank the talented people who you hear on the record:

Monk Oaner, —Arranger, piano, guitar on 'Spinning Wheel', vocals and copyist
Howard Leshaw, — Saxophones, flute, assorted percussion
Lou Hoff, — Saxophones and flute
John Mosca, — Trombone
Donald Hahn, — Trumpet
Ron Gall, — Electric Bass
Allen Fallek, — Trumpet
Larry Hutchinson, — Guitar and vocals (also, cover model on MMO 4067
Lorraine Feather, — Vocals
Tom Fedele, — Bass solo on 'Light My Fire', cover model on MMO 4068 and indispensable right hand man

Noel Edward Smith

— Noel Edward Smith

P.S. If you have any thought about this album or ideas for others like it, I would like to read your comments. Please send them along

MMO

Produced by Noel Edward Smith

Cover photograph: Hal McKusick
Typography: Irv Kratka
Recorded at Lincoln Sound Center
Recording engineer. Albert Grundy
Drum Charts by Al Ipri (MMO 4066)

MUSIC MINUS ONE • 43 West 61st Street • New York, N.Y. 10023

. . . and eight other songs to bring us together.

"This is," the boy said quietly, "the first place I've ever been in where the people cared about me and I cared about them."

He was talking about STAND, Inc., which has evolved from a crisis intervention center and hot line into something much more, something creative and alive and growing.

Something which says to people in the Lower Naugatuck Valley area of Connecticut: there is an alternative. An alternative to loneliness, frustration and hostility. An alternative to all of the things that are happening around you that you cannot believe in or relate to.

On Nov. 12, 1971, almost 300 people jammed the Shelton Congregational Church to hear 13 STAND performers sing 37 songs, and to take part in a Happening.

For on these grooves is the sound of a new community, a sound which shows what can be done when people come in off the streets and work together.

Of the nine songs selected for this album, "Pieces," written and sung by Nina Vansuch, was selected as the title song.

That title is symbolic of what STAND is trying to do: to provide a place — a resource center — where people can put the pieces together.

For while STAND is in the Lower Naugatuck Valley today — an area of some 84,000 people — its members believe that what is happening there must happen in communities all over the state, and indeed, the nation.

SIDE ONE

1. *UNTIL IT'S TIME FOR YOU TO GO*
   Peggy Spivak *ASCAP*
   (Written by Buffy Sainte Marie)
2. *MOURNING — Joe Matto*
   Flute, John Pareles
   (Written by Joe Matto)
3. *PIECES — Nina Vansuch*
   Flute, John Danielecki
   (Written by Nina Vansuch)
4. *NO TIME TO TELL THE WORLD*
   Kate Reynolds — Phil Cater
   (Written by Phil Cater)
5. *I WILL LOVE YOU — Angel Diaz*
   (Written by Shelby Flint and
   Barney Devorzan *ASCAP*

SIDE TWO

1. *THE MASTER SONG — Karen Pawluk*
   (Written by Leonard Cohen) *SMC*
2. *KANSAS CITY — D.J. Peck*
   (Written by Mike Stollers and
   Jerry Liebert)
3. *HEY, ROCK THE BOAT — Seiden and*
   Lunney
   (Written by Sparks Lunney)
4. *SEE THE CHILDREN — Diane Fosdick*
   (Written by Diane Fosdick)

MASTER OF CEREMONIES
Dick Constantine
STAND, Inc., 16 Olivia Street
Derby, Conn., *735-6203*

TRANSITION

KENNY ROGERS AND THE FIRST EDITION

MS 2039

$20.00

Side One

Take My Hand
(Kenny Rogers)
[illegible]

What Am I Gonna Do
(Carole King and Toni Stern)
[illegible]

All God's Lonely Children
(Mike Harvey)
3:17

Lay It Down
(Gene Thomas)
[illegible]

Tulsa Turnaround
(Jack Harvey and Larry Dunton)
[illegible]

Side Two

Poem for My Little Lady
(Mike Harvey)
[illegible]

For the Good Times
(Kris Kristofferson)
[illegible]

Good Lady of Toronto
(Peter Sellers)
[illegible]

Two Little Boys
(Edward Madden, Theodore F. Morse and Kim Gannon)
[illegible]

Where Does Susie Go
(Kyle Carnes)
[illegible]

PRODUCED BY JIMMY DOWEN AND KENNY ROGERS

Arranged by Kenny Rogers
Orchestration by Larry Carlton
Manufactured by Amos Productions, Inc.
Art Direction: Ed Thrasher
Cover Photo: Ed Thrasher

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SIDE 1

ONLY LOVERS 3:34
Vocal, Guitar, Bass: Eric Taylor
Supporting Vocal: Nanci Griffith
Guitar: John Grimaudo

GAME OF HEARTS 4:25
Vocal, Guitar: Eric Taylor
Supporting Vocals: Nanci Griffith
and Susan Fowler ("Good-bye")
Electric Guitar: Steve Beasley
Bass: Gurf Morlix
Percussion: James Gilmer

HEY LITTLE RYDER 3:48
Vocal, Guitar: Eric Taylor
Lead Guitar: John Grimaudo
Percussion: James Gilmer

EAST TEXAS MOON 3:40
Vocal, Guitar: Eric Taylor
Supporting Vocal: Nanci Griffith
Lead Guitar: John Grimaudo

JOSEPH CROSS 6:15
Vocal, Guitar: Eric Taylor
Cello: John Hagen

ONLY LOVERS

Well the highway laughter, I remember it well;
Four o'clock coffee in some all night place.
I'm sorry hitchikers we like to stay to ourselves;
We'll need gas here by morning, we can wash our face.

Not so long ago. . . . .
Hey remember Mexico?
Now the highway feels like just another road
I've got to roll alone.

Maybe we're only lovers;
Maybe the sun won't rise.
If it's so bad to say forever,
Let's make it a long long night.

Well I wasn't born a fool, I was the second son
And it's a fool that believes that he's the only one.
You're the high side of the melody in a far away song
And I'll linger on the harmony
even though the song's been sung.

Not so long ago. . . .
Remember Arkansas, it snowed?
Now the music feels like just another song
I've got to sing alone.

Maybe we're only lovers;
Maybe the sun won't rise.
If it's so bad to say forever,
Let's make it a long long night.

Not so long ago remember Mexico?
Now the highway feels like just another road
And the music feels like just another song
I've got to sing alone.

Maybe we're only lovers;
Maybe the sun won't rise.
If it's so bad to say forever,
Let's make it a long long night.

GAME OF HEARTS

Could be I'm missin' you;
could be I'm lazy, don't wanta try nothin' new.
It's a game of hearts
let the cards lay where they're fallin'.
Babe if you got money to spend
don't lay odds I won't be 'round again.
I just ain't in the mood
and I'm too tired to be gamblin'.

(chorus)
But maybe I'm the kind of gambler
that burns his hands on a brand new moon.
His luck runs pale in the afternoon
and he suffers the cold like the old folks do.
But any gamblin' man will know
that's ever played for love or gold
that the game don't end, you pick what you win
lay down your cards and go.

Could be the sound of good-bye
or the keys in the door --
the sound of the rollin' of the dice on the floor.
I'll raise and you'll call and I'll pass and you'll fold
so honey just deal them round again.
Babe I ain't been lyin' to you.
I just played this game like the gamblers do.
I think it's a shame
bad luck ain't to blame
this time.

(repeat chorus)

HEY LITTLE RYDER

Hey little ryder
Who you been talkin' to?
Would you feel any better girl
if I'd lied to you?
I'll tell it to you like she told it to me
The woman I love is runnin' free.
Only promise I'll make to you is
the sea is green and the sky is blue.

Hey little ryder
Who said I'd be fair?
If we had that conversation
then mama I was not there.
Stop lookin' at me and stop lookin' at you,
It ain't last night, it's this afternoon.
Brand new bottle, just cracked the seal.
My legs 'll bend, but I won't kneel.

Now straight little ryder.
Your coffee tasted fine.
But hell, it's only coffee,
last night you fed me wine.
I tried to tell you who I was
and you just wouldn't listen.
Missin' me is wrong because
she's the one I'm missin'.

Now straight little ryder. . .
I tried to tell you who I was
and you just wouldn't listen.
Missin' me is wrong because
she's the one I'm missin'.

EAST TEXAS MOON

Old friend Pete's in Tennessee
Nashville turnaround
Friend Vince, well he went up east
to think it out
We're still down in east Texas
Holdin' each other up with a smile
drinkin' coffee in the mornin'
and anything at night
And the sun like some old outlaw
is feelin' his way west
He's been up all day
and I figure he's done his best
Ah but let the sun tell you
he's the only one around
Because when he goes
another face shows itself

East Texas moon
Shinin' down on rooftops and backyards
and beer joints and dogs bark
Ain't it fine?
East Texas Moon
Almost Louisiana but not quite
enough light
to stay between the lines

It's a late movie Lon Chaney and me
We've gone through this before
Sunday paper lays wasted
on the floor
Here comes ol' three in the morinin'
and he's layin' down the same ol' lines
I've got to admit the company he keeps
is near about the same as mine
And it looks like maybe I'm losin' myself
Again tonight
Somewhere between what's real
and what just rhymes
Old gray faces all trade places
in the lost and found
and telephone calls are like old postcards
with sound

(repeat chorus)

JOSEPH CROSS

There's word from the cafe
that the old man's ailin'
His eyes are palin'
and the weather took his hands
They say the ring on his finger
was shaped from a bone
from some white man in Missouri
that spilled whiskey on his wife

(chorus)
He has traveled in a sacred circle
and he has traveled on a white man's train
He's killed for hunger his buffalo brother
He's killed for anger and a white man's name

His name was Joseph Cross
and he was raised by the mission
Just one of a hundred Indian boys
that wouldn't tie his shoes
He cried the night his grandpa died
and told him in a vision
"Stay close to the ways of the rattlesnake
stay close to the ways of the grizzly."

(repeat chorus)

In the 1919
chill of December
the bear and the rattler
coil sleepin' hardly breathin
It's a penny to the kitchen boy
to run get sister Lydia
"Now you tell her that old Indian
is sleepin', hardly breathin'."

(repeat chorus)

Someone said it just weren't right
to give him a white man's funeral
Someone said they'd just as soon as not
float him on down the river
But no one touched the ring
and no one said a thing about his chest
where it looked like a bear had ripped him
and a rattler kissed his cheek.

(repeat chorus)

Because. . . (repeat second verse)

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SIDE 2

FEATHERBED 3:21
Vocal, Guitar: Eric Taylor
Supporting Vocals: The Cain Sisters
(Carla and Lela)
Electric Guitar: Steve Beasley
Bass: Gurf Morlix
Percussion: James Gilmer

SHERMANN KARMANN 4:52
Vocal, Guitar: Eric Taylor
Electric Guitar: Steve Beasley
Bass: Gurf Morlix
Percussion: James Gilmer

COWGIRL'S HEEL 3:33
Vocal, Guitar: Eric Taylor
Lead Guitar: John Grimaudo
Piano: Riley Osbourn

CHARLIE RAY McWHITE 6:37
Vocal, Guitar: Eric Taylor
Supporting Vocal: Nanci Griffith
Lead Guitar: John Grimaudo

SHAMELESS LOVE 3:04
Vocal, Guitar: Eric Taylor

FEATHERBED

Well the moon's holdin' whiskey
let's get drunk with the stars
Dance with the hobos
in them rattlin' cars
Keep time with the thunder
when the lightnin's past
It's midnight motion mama
let's make it last
Let's do anything that we might need
to make us any less the lonely
There's two of us we can't be lonesome
Mama won't you let me see you smile some

Chorus
The streets of the city are a featherbed
Let's get lost in the lights tonight
Let's get lost in the lights
Leaves me hungry but she keeps me fed
Let's get lost in the lights tonight
Let's get lost in the lights

Sunrise leaves me
cold and pale
As headlines
rainy mornings
Sundown finds me
fast and clean
and smilin'
without warnin'
Bartender's talkin' with his eyes
drink 'em up boys it's closin' time
The moon just landed on my head
Streets of the city are a featherbed
for me

(repeat chorus)

SHERMANN KARMANN

He was three days out of Mobile
three days without a bath
There's a knock at my door
Throw your things on the floor
and tell me 'bout them times you had
He said "They wasn't bad,
They wasn't special,
It's just the stories I found
in these hurricane towns
get lost in the barroom shuffle."

Karmann plays a melody line
with his fingers flyin' and you keep time
And he will play the blues from his hat to his shoes
and he laughs with you nearly every time

He told me one about the Alamo bar
he'd been sleepin' in his car
and the right hand side of highway 49
had been takin' him too far
He said she wasn't bad her name was Ruth
a little older than he liked
But it's been some time
and we're as good as blind
when you turn out all those lights

Karmann plays her a melody line
With his fingers flyin' and she keeps time
And he will play them blues from his hat to his shoes
and he laughs with Ruth nearly every time

(repeat first verse and shuffle off)

COWGIRL'S HEEL

She's as wild as a hobo dreamin'
how it used to be
When he'd hear that whistle screamin'
he'd come runnin' through the trees
To catch a ride to anywhere, to the moon
If there's trains up there
Yeah, she's as wild as a hobo's dream

You know she talks like she's
from somwheres else
Could be Texas maybe further west
Where the streets are wide and dusty
from the chilly wind's unrest
Where young girls smile from Chevrolets
dressed in their Sunday best
She talks like she's from somewheres else

She's as soft as the river lights
shakin' loose the river night
Where the whiskey-drinkin' young boys
They get a little bit too loud
Where the old men go for fishin'
They don't tell their wives
She's as soft as the river lights

She's as fast as red-maned stallion
she's as quick as a cowgirl's heel
she's as warm as a desert flower
lord, and she's as cold as a hometown jail
She's everything I've told you
and some more
You know that I just need her, I don't know her.

(repeat last verse)

CHARLIE RAY McWHITE

He was coughin' cold and crazy in the rain.
Wish I'd had the sense to ask his name
When I think back on it now, it crossed my mind
but the man that I was lookin' for
was nearly twice his size.
The colors told the truth beneath his eyes
Standin' there in broken shoes
that leaked along the sides.
He had a Florida road map folded down
in the pocket of his raincoat
you know, the plastic kind.

Chorus
The street's a ragin' river when it rains;
That lamp-post is just a lighthouse
dressed in pain.
"Anybody here seen Charlie?"
Young boy says he knows him.
"No sir, we ain't seen him none today."

Silver Airstream stained in rusty chrome.
I knocked upon that trailer door
and found nobody home.
I could smell six months of drunk and dirty clothes.
Musta been fifty empty bottles
fillin' sacks beside the door.
I kicked around inside for just awhile
wonderin' why I was goin' to all this trouble anyhow.
From the looks of things he ain't been around for days.
What the hell man just forget it
I was curious anyway.

(repeat chorus)

I heard footsteps on the front steps just behind me.
She said, "This one ain't for rent son,
but I got one down the line.
God damn it to hell, this place smells, and
I got some work to do, but you don't know how glad I am
to be shed of that old fool."
I asked her what she meant, and she said, "Dead."
She went to work pullin' dirty sheets off a dirty bed.
And she said his name was Charlie Ray McWhite
and he died in Pensacola, Florida
a week ago last night.

(repeat chorus)
". . .and if we had, I doubt we'd tell you anyway."

SHAMELESS LOVE

Some will call it a love song honey
Lost in the melody lost in the rhyme.
Just another song about love gone funny
heard it before a thousand times.
But it's shameless love that sings the song.
When it's all been sung and the music ends
Tears are only salty water
and it's shameless love again.

Some say love is an outlaw raven.
sun goes down and away he flies
To steal the blind man's watch and chain
and ask politely for the time.
Shameless love makes a thief out of me.
Catch me, chain me to the prison walls;
I'll rust the chains with salty water
Shameless love will set me free.

Here's my heart and all that's in it.
Some say roses, and some say thorns.
Some say I'm a fool to give it
Crazy as the moon in midnight storm.
It's shameless love that killed the clown.
Somebody turn that spotlight down
wash his face in salty water
then shameless love abounds.

Wish you'd been the first to love me
Take me to your Texas towered plains.
We could sleep and dream of one another
Far away from the raven's wings.
And it's shameless love makes a dreamer out of me;
Shameless love is all I feel;
Tears are only salty water
and dreams are only real.

(repeat first verse)

STEREO LS-5577-LP

NEW WINE

a musical about kids

by keith miller & ralph carmichael

LIGHT

LS-5577

NEW WINE

Composed by: Keith Miller and Ralph Carmichael
Narrated by: Keith Miller
Arranged and Conducted by: Ralph Carmichael
Featuring the Ralph Carmichael Singer
Solos by: Ron . . . Jon Joyce / Betty . . . Sharalee Beard / Janie . . . Julie Rinker
Bill . . . Dan Burgess / Sam . . . John Hayden

Side 1
Overture
You'll Never Be Nobody
How Long?
It Must Be God
Funeral March
Janie's Dead
Certain Things

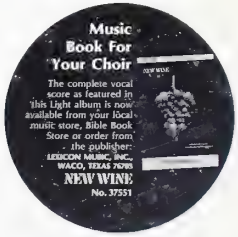
Side 2
Certain Things, Continued
Are You Blind?
It Can't Be Me
But Where is God?
And That Was All
We Love You God
New Wine

reason for the delay. Simply stated, Keith's situations were just too gut real, the

richer for having had the opportunity of working with Keith Miller on this project. It

forts are made [illegible] straight music album. His lyrics my music. Maybe he'll have time between books

Recorded [illegible]
Produced [illegible]



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For Use with
Letter of Joy—Philippians
Side One
33⅓ RPM
Compatible Stereo
Red Adult
32-4017/1a
1. Welcome to Philippi! (6:50)
The Cotton Patch Version of Philippi

Concordia

YOU DON'T HAVE TO BE VERY BIG AT ALL

FLO PRICE with JIM GRANT

Flo Price

Who said dreams never come true?

For a long time, this has been a dream of mine . . . to do a children's album that is completely different, and one that I think even grownups might enjoy listening to (when no one is watching, of course!)

Writing the songs for this album was a most happy experience for me. The only song which is borrowed is called "Lullaby" by Ruth Pallock. I chose to use it because it seemed a perfect way to end the album, simply and tenderly, like Mother's goodnight kiss.

Have you ever heard a tree talk? Jim Grant has — or so it would seem. With his creative writing and performing talents, Jim lends the spice to this album. You can hear him as rambunctious old Mr. Thunder in "He Watches Over Us All," a presentation designed to alleviate the common fears children have of certain sounds and noises by showing God's purpose in all things. Jim pops in and out of several songs, even trying his skill with the "Tongue Twister" which, alas, becomes a bit too much for him. The Grant's three children are among the voices of the children heard throughout the album.

Tell you a secret . . . for those of you who have always thought of Kurt Kaiser as just another outstanding pianist, arranger, choral director, and conductor (which he is), you have a surprise coming! If you'll listen closely, you will hear him make his vocal debut as the third voice in the round called "Bells." My thanks to Kurt for doing exactly as we hoped he would do with the musical arrangements.

So, here we go to side one and the title song which sets the mood for the album. It shows, by using little people from the Bible, just how important children are in God's sight; and that to love and serve Him, really . . . YOU DON'T HAVE TO BE VERY BIG AT ALL.

Flo Price

SIDE ONE

1. You Don't Have To Be Very Big At All — 4:14
2. The Rainbow Song — 2:31
3. Tongue Twisters — 2:47
4. I Will Be Kind — 2:58

SIDE TWO

1. He Watches Over Us All — 6:58
2. Bells Are Ringing — 2:26
3. Mr. Noah's Animals — 3:02
4. Tenderly Jesus Loves You (Lullaby) — 1:23

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WARNING! Check your needle regularly. A defective needle will not only bring distorted sound reproductions, but may permanently damage your records. This recording is worthy of the finest needle

WORD WONDER WORLD SERIES
WORD RECORDS • WACO, TEXAS
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YOU DON'T HAVE TO BE VERY BIG AT ALL - Flo Price and Jim Grant

IT'S COOL IN THE FURNACE

A Musical Story of
Shadrach, Meshach and Abednego
as told by
Daniel and Nebuchadnezzar

Music by Buryl Red
Book and Lyrics by Grace Hawthorne
Arranged and Produced by Buryl Red

Daniel—Bill duLaney
Nebuchadnezzar—David McKinley
Buryl Red Mini-Singers
Barbara Robertson — Rehearsal Director

Kids are great
They're honest and fun and, they believe
This album is for kids—to listen to, to sing, to perform
We wrote it to be honest and fun, because we believe, too

Grace Hawthorne
Buryl Red

Grab your kazoo, your bongos, your tambourine, your drum—any instrument that makes *your* kind of music—and join in with the "coolest" kids' music in years!

You can be Shadrach, you can be Meshach, you can be Abednego (they're the good guys). But just beware of that grouchy old King Neb. (His real name is Nebuchadnezzar, but that's much too fancy for an ill tempered old king!) If you don't watch out, he just might try to throw you into his fiery furnace!

If you like rock, if you like calypso, or folk, or jazz, or blues, you'll *love* IT'S COOL IN THE FURNACE. It's got the kind of songs that are super fun to sing, by yourself or with your friends

Listen to IT'S COOL IN THE FURNACE. Sing along with the album. And if you find yourself liking it a whole lot, play the record for your music teacher at school or in your church. Why? because IT'S COOL IN THE FURNACE isn't just a great album for kids, it's also a real neat kids' musical! That's right, your school or church can perform it just like a musical play!

Now don't forget. If you catch anyone like old King Neb sneaking up behind you, you remember to look him right in the eye and tell him, "You don't scare me, King Neb. It's *cool* in the furnace!"

Full musical score available from your music supplier or WORD, Incorporated, Box 1790 Waco, Texas 76703. Catalog Number 37626—$1.95.

Accompaniment tape as heard on this record is available on reel-to-reel tape at $15.00. Catalog Number DT-5.

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SIDE 1

1. Shadrach
2. Jerusalem Town
3. It Pays To Remember
4. Tra-La
5. Show Us The Dream

SIDE 2

1. The King's Decree
2. Know When To Say No
3. It's Cool In The Furnace
4. Let The People Praise

Our thanks to:

Harold Bradley—guitar
Charlie McCoy—harmonica and recorder
Buddy Harmon—drums and percussion
Bill Pursell—keyboards
Farrell Morris—percussion instruments
Bob Moore—bass
Mary Alice Hoepfinger—harp
Sharron Lyon—pipe organ
Don Sheffield—trumpet

Recorded at Woodland Sound Studios, Nashville, Tennessee

Engineers: Rex Collier
Rick Horton
Tommy Semmes

Recordists: John Brandon
David McKinley

Special thanks to Billy Ray Hearn, at Word, for initiating this project and staying cool in the midst of the furnace

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37626 - IT'S COOL IN THE FURNACE - Buryl Red & Grace Hawthorne - $1.95

IT'S COOL IN THE FURNACE

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Music by BURYL RED Book and Lyrics by GRACE HAWTHORNE
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S 3187

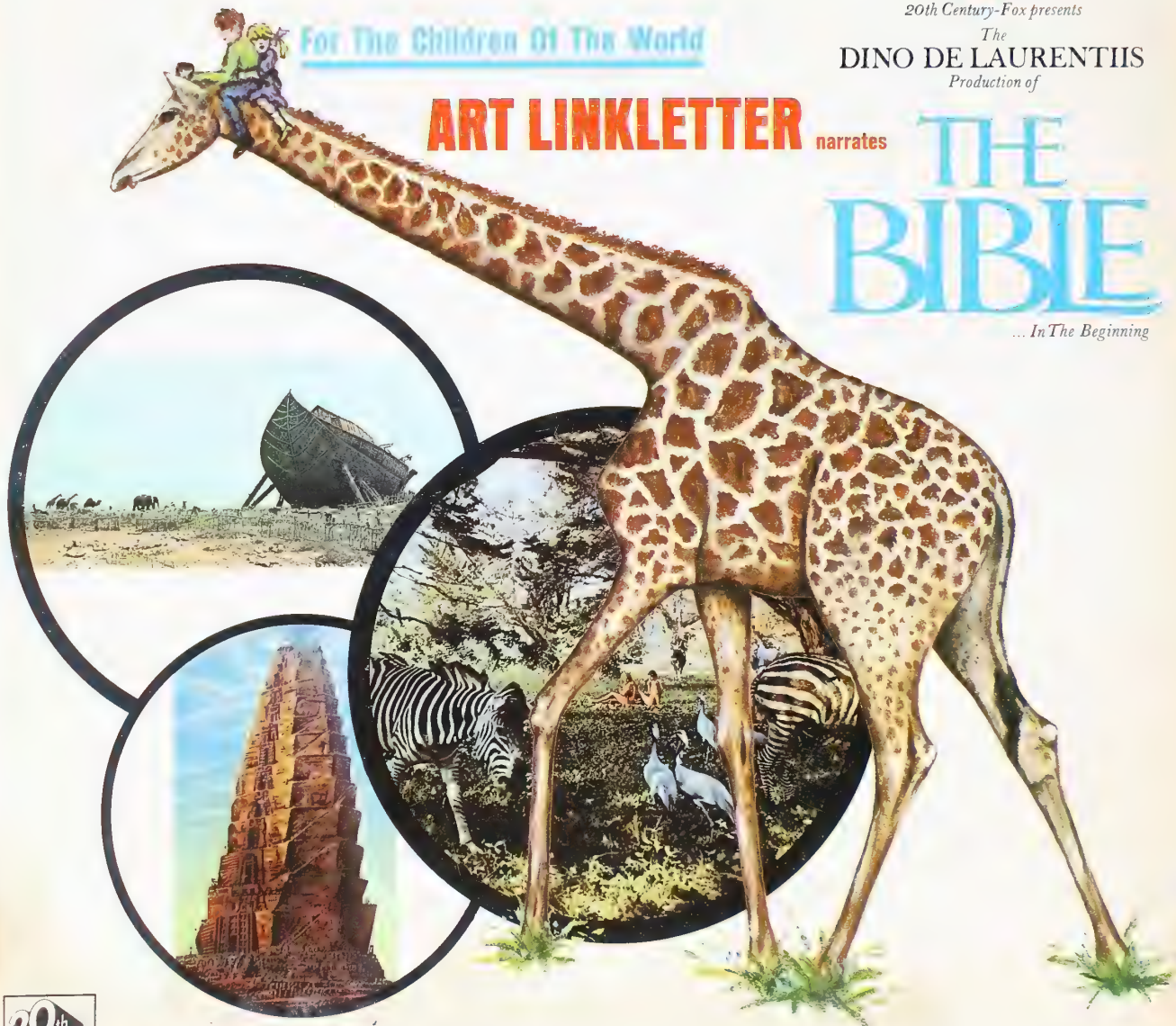
stereo

20th Century-Fox presents
The
DINO DE LAURENTIIS
Production of

For The Children Of The World

ART LINKLETTER narrates THE BIBLE

... In The Beginning



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STEREO

Everybody loves a good story and the Bible is so filled with good ones -- exciting, beautiful, imaginative, even frightening stories. People have been telling and re-telling them for more than 2500 years. They are special stories ... they are the stories of the Hebrew people and their understanding of God as Creator, Judge, Friend, Father and Redeemer.

Many of these stories were told by word of mouth for hundreds of years before they were written down; and they are found in many of the different books that are bound together in the one book that we know as the Bible.

Abraham was the first person who actually existed in history. He lived about 1100 years before the time of Jesus Christ. But, there are stories that go back even before Abraham -- back to the beginning of remembered history; and even further. With the help of folk tales about a great flood, a high tower, and a perfect garden, stories are told in the Bible with names like Adam and Eve, Cain and Abel, and Noah and the Ark.

So now -- let us hear the beautiful story of how God created all things -- in the beginning.

Art Linkletter

20th Century-Fox presents
THE DINO DE LAURENTIIS
Production of

THE BIBLE

...In The Beginning

Screenplay by CHRISTOPHER FRY
Produced by DINO DE LAURENTIIS
Directed by JOHN HUSTON
MUSICAL SCORE BY TOSHIRO MAYUZUMI

The cast in order of appearance:
MICHAEL PARKS as Adam, ULLA BERGRYD as Eve, RICHARD HARRIS as Cain, JOHN HUSTON as Noah, STEPHEN BOYD as Nimrod, GEORGE C. SCOTT as Abraham, AVA GARDNER as Sarah, PETER O'TOOLE as The Three Angels, Zoe Sallis as Hagar, Gabriele Ferzetti as Lot, Eleonora Rossi Drago as Lot's wife

Filmed in D-150® Color by De Luxe

FOR THE CHILDREN OF THE WORLD
ART LINKLETTER
NARRATES
THE BIBLE
...In The Beginning

SIDE 1

1. INTRODUCTION THE CREATION	5:57
2. ADAM AND EVE	5:20
3. CAIN AND ABEL	3:03

SIDE 2

1. NOAH AND THE ARK	8:14
2. TOWER OF BABEL	1:55
3. ABRAHAM CONCLUSION	2:36

MUSIC COMPOSED BY
TOSHIRO MAYUZUMI
CONDUCTED BY FRANCO FERRARA
ORCHESTRA CINEFONICA ITALIANA
CHORUS CARAPELLUCCI
ALL MUSIC PUBLISHED BY
ROBBINS MUSIC CORP. — ASCAP
PRODUCER: JACKIE MILLS
ENGINEER: DICK BOGERT

ART LINKLETTER

It's no doubt Art Linkletter has been, in our time, one of the nicest things that ever happened to children!

For years he has enjoyed a special place in the hearts of children (and because of this, even in the hearts of parents). He has been a smiling and friendly adult — a man who always seems to understand what youngsters are saying. He can draw the best out of them by the way he talks, by the way he looks after them, and especially by the way he listens.

Now in this album Art Linkletter is asking all children of the world to listen to him read "The Bible."

Not all of his ways-with-children are as well known as the rapport he shows with pint-sized interviewees on radio and television. Quotes from his daily "House Party" television show now fill several popular books. But beyond these public deeds are years of unknown, unshown gestures befitting the problems, needs and growing pains of the small-fry gaining strength and nourishment for a turn in the adult world.

These ingredients of care and concern could well be by products of his fine upbringing. In any case, they are responsible for the creation of this recording.

After seeing a special preview of Dino De Laurentiis' film production "The Bible," he was so moved by its simple beauty, its over-whelming drama and power in telling a timeless story, that he wanted to do something about helping it reach children all the children of the world. And the idea quickly took form — for Mr. Linkletter to read "The Bible" accompanied by the music, the voices and sounds from the motion picture.

Art Linkletter was born in Saskatchewan, Canada, but by the time he was two his family moved to Lowell, Massachusetts, and by six he was a permanent resident of San Diego. That's where he went to high school and earned a degree for teaching at San Diego State Teachers College. And those college years also introduced him to radio announcing. By 1945, after moving to Hollywood, he started his famous "House Party" radio show which later became a simulcast on television. It is among the top ten daytime radio and TV shows and was given an Emmy Award as the best daytime television show in 1954. He was also the leading light of "People Are Funny" and today heads "Hollywood Talent Scouts."

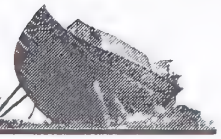
He is the author of four best-sellers, "Kids Say The Darndest Things," "The Secret World of Kids," "Art Linkletter's Encyclopedia for Boys and Girls," and "Kids Sure Rite Funny."

But in addition to his many professional commitments, Art Linkletter has filled his life with ways of helping people — mostly kids. He is West Coast Chairman for the Foster Parents Plan for War Children, a member of the National Committee on Physical Education for the YMCA, on the public relations committee for the Boy Scouts of America and on the national board of directors for the Goodwill Industries. Around home, Los Angeles, he is active with their orphanage, the YMCA and Heart Fund to name only a few. His help with benefits, fund-raising and personal appearances have made him one of the best-known, best-loved men at home and abroad

For the children of the world
ART LINKLETTER
narrates

THE BIBLE

...In The Beginning



SIDE ONE "INTRODUCTION" Band 1

Narrator: Everybody loves a good story and the Bible is so filled with good ones . . . exciting, beautiful, imaginative, even frightening stories . . . people have been telling and retelling them for more than twenty-five hundred years . . . they're special stories, of course . . . they're the stories of the Hebrew people and their understanding of God as Creator, Judge, Friend, Father and Redeemer.

Many of these stories were told by word of mouth for hundreds of years before they were written down, and they're found in many of the different books that are bound together in the one book that we know as the Bible.

Abraham was the first person who actually existed in history . . . He lived about eleven hundred years before the time of Jesus Christ.

. But there are stories that go back even before Abraham . . . Back to the beginning of remembered history . . . and even further, with the help of folk tales about a great flood, a high tower and a perfect garden . . . stories are told in the Bible with names like Adam and Eve, Cain and Abel, and Noah and the Ark.

So now let us hear the beautiful story of how God created all things . . .

. . In the beginning . . .

"CREATION"

Narrator: In the beginning God created the heavens and the earth. And the earth was without form, and empty, and darkness was upon the face of the deep.

And the spirit of God moved upon the face of the waters

And God said . . .

God: Let there be light.

Narrator: . And there was light.

And God saw the light, that it was good.

And God divided the light from the darkness.

And God called the light day . . .

And the darkness He called night.

And the evening and the morning were the first day.

And God said . .

God: Let there be a firmament in the midst of the waters . . .

. And let it divide the waters from the waters.

Narrator: And God called the sky heaven.

And the evening and the morning were the second day.

And God said . . .

God Let the waters under the heaven be gathered together unto one place and let the dry land appear.

Narrator: And He called the dry land earth . . .

And the gathering together of the waters called He seas.

And God said . . .

God. Let the earth bring forth grass

The herb yielding seed

And the fruit tree yielding fruit.

Narrator: And the evening and the morning were the third day.

And God said . . .

God: Let there be lights in the firmament of the heaven . . .

. And let them be for signs . . .

. . And for seasons . . . and for days and years.

Narrator: And God made two great lights, the greater light to rule the day . . .

. And the lesser light to rule the night.

He made the stars also. And God set them in the heaven to give light upon the earth.

And the evening and the morning were the fourth day.

And God said . . .

God: Let the waters bring forth abundantly the moving creature that hath life . . .

. . And the fowl that may fly above the earth in the open firmament of heaven.

Narrator: And God created great whales and every living creature that moves . . .

. . And God blessed them saying . . .

God: Be fruitful and multiply and fill the waters and the seas.

Narrator: And the evening and the morning were the fifth day.

And God said . . .

God: Let the earth bring forth the living creature after his kind . . .

. . . And everything that creepeth upon the earth after his kind . . . cattle . . .

And the beast of the earth after his kind.

Narrator: And God saw that it was good.

And God said . . .

God: Let us make man in our own image, after our likeness

Narrator: And the Lord God formed man of the dust of the ground and breathed into his nostrils the breath of life . . .

. . And man became a living soul.

And God said . . .

God: It is not good that the man should be alone.

Narrator: And He caused a deep sleep to fall upon Adam.

And as he slept, God took one of Adam's ribs and made it into a woman, and He brought her unto Adam who said . . .

Adam: This is now bone of my bones, and flesh of my flesh.

Narrator: So God created man in his own image, in the image of God created He him, male and female created He them.

And the man and the woman were naked but they were not ashamed.

And God saw everything that He had made and, behold, it was very good.

And the evening and the morning were the sixth day.

And on the seventh day God rested from all His work which He had made, and God blessed the seventh day and sanctified it.

"ADAM AND EVE" Band 2

Narrator: At the end of each day of creation, the Bible writers tell us that God looked on His work and said that it was good. This God in whom they believed was different from the frightening gods of other nations, and yet, they knew that there was evil in the world. Some nations explained evil by inventing a god of evil, but the people of Israel knew that there was only one God.

They looked on God and saw that He was good. But when they looked on men they saw suffering, sin, ignorance, and cruelty, so they tried to explain what they saw by the story of Adam and Eve, the first man and the first woman. And in looking for a villain for this story, they selected a snake because serpents scared them just as they scare many of us today.

The writer pretends that the serpent can speak, and here is how the story begins . . .

Narrator: Now God had planted a garden, eastward in Eden,

And He said . . .

God: Go into the garden I have made; tend it, and keep it.

Of every tree of the garden thou mayest freely eat . . .

. But of the tree of the knowledge of good and evil, thou shalt not eat of it . . .

. . . For in the day that thou eatest thereof, thou shalt surely die.

Narrator: And God blessed them, and said unto them . . .

God: Be fruitful and multiply.

Narrator: It came to pass that the serpent — the most cunning of all the creatures in the garden — called out.

Serpent: Eve . . Eve

Narrator: Eve quietly arose and, leaving Adam asleep, walked through the garden to the tree of the knowledge of good and evil. There in the branches, she could see the serpent — who spoke again . . .

Serpent: Hath God said, "Ye shall not eat of every tree in the garden?"

Eve: We may eat of the fruit of the trees of the garden; but of the fruit of this tree God hath said,

"Ye shall not eat of it, neither shall ye touch it, lest ye die."

Serpent: Ye shall not surely die; for God doth know that in the day ye eat thereof, then your eyes shall be opened, and ye shall be as gods, knowing good and evil.

Narrator: Eve gazed at the tempting fruit above her, then reached up, picked it, and bit into it. Then, with a new boldness, she turned to Adam who had joined her and said . . .

Eve: Taste it. There's no harm.

Adam: It is disobedience.

Eve: It will make us wise.

Narrator: And Adam took the fruit from her and ate of it.

And their eyes were opened and they knew evil for the first time. The serpent had promised that they would become gods, would become greater than what they were; and they had become less than what they were.

And now — the Lord's promise to Abraham came to pass and his wife Sarah gave birth to a son

Abraham: The name of our son shall be called Isaac.

Sarah: Isaac, thy son . . . and mine

Narrator: And the child grew into a sturdy, handsome boy — much loved by Abraham.

Again the Lord spoke to the old father

God: Abraham

Abraham: Here I am.

The night is filled with thy voice

Here am I.

What dost thou demand of me?

God Thy son, thy only son.

Abraham What sayest thou?

God: Take now thy son, thy only son, Isaac, whom thou lovest, and go into the mountains, where I shall show thee, and offer him there for a burnt offering

Abraham: Wouldst thou I do even as the Canaanites who lay their first born on fires before idols? Art thou truly the Lord my God?

God· Thou knowest

Abraham: No . . . no . . . no!

No . . . no!

No!

Thou wilt not ask this thing of me.

Narrator: Abraham lay down that night but he did not sleep.

At dawn, Abraham and his son began the long journey; the son joyful and excited; the father silent and sorrowful — knowing in his heart what the Lord had asked of him.

On the third day, Abraham lifted up his eyes and saw the place afar off, and as they climbed the mountain, Isaac joyfully carried wood for the fire and his father Abraham sorrowfully carried the knife and the fire. And together they prepared an altar for the sacrifice.

Isaac: The wood . . . the fire . . . the knife, but where is the ram for the sacrifice?

Narrator: Abraham picked up the rope and began to tie his son's arms.

Isaac: Father!

Abraham: My son!

Isaac: There is nothing he may not ask of thee?

Abraham: Nothing

Narrator: Abraham bound him quickly; then laying him on top of the altar, he raised the knife for the fatal blow . . .

God: Abraham . . . Abraham . . .

Abraham: Here am I

God: Lay not thy hand upon the lad, for now I know that thou fearest God, seeing that thou hadst not withheld thy son, thy only son from Me.

Narrator: Abraham dropped the knife, embraced his son, and with tears in his eyes, lifted him from the altar.

And as they gazed silently at each other, they heard a bleating sound. They saw a ram caught by its horns in a small bush

Isaac: There is the ram for the sacrifice!

God: Behold, I have tried thee, like metal in a furnace. I have chosen thee in the furnace of affliction and now will I multiply thy seed as the stars of the heaven, and as the sand which is by the sea shore . . . innumerable

"CONCLUSION"

Narrator: And through Abraham, the man of faith, God fashioned a great people.

Isaac became the father of Jacob, whose name was changed by God to Israel. And the twelve sons of Jacob were believed to be the heads of the twelve tribes of Israel.

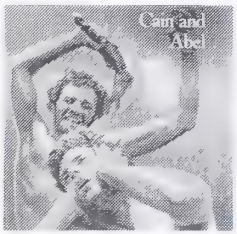
A people had been born. They continued to live under their agreement with God. They were His people. And He was their God. And so that no one would forget the mighty deeds which God had done for His people, they told and re-told the stories of His love and His faithfulness

These stories you have heard are just a few that make up for us the Bible .

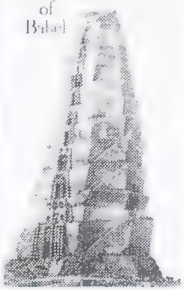
. . . The Bible . . . in the beginning

The Creation

Adam and Eve


Cain and Abel

Noah and the Ark


The Tower of Babel

The Story of Abraham

S 3187 STEREO

3187 MONAURAL

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HL 9537

HARMONY
COLUMBIA
GUARANTEED HIGH FIDELITY

STORIES OF FAMOUS CHILDREN IN THE OLD TESTAMENT

NARRATED BY BUD COLLYER

MUSIC BY THE MERRILL STATON SINGERS

HAGAR AND ISHMAEL
ISAAC AND THE TEST OF ABRAHAM'S FAITH
JACOB AND ESAU
JOSEPH AND THE COAT OF MANY COLORS
BENJAMIN AND THE CUP OF SILVER
MOSES IN THE BULRUSHES
DAVID—THE SHEPHERD BOY

Produced by Clifford Snyder

The stories found in the Bible have always fascinated children, and those about Old Testament children—Isaac, Jacob and Esau, Joseph and Benjamin, for example—have held a special interest for them. Gillette French's previous Harmony album, "Bible Stories for Children," was so enthusiastically received by youngsters, their parents and religious leaders of the Jewish, Catholic and Protestant faiths that she has adapted the present collection of stories.

Parents, too, will find enjoyment in listening to these familiar, oft-told tales, and their thoughts will travel back to the days when they heard them from their parents or teachers. As Bud Collyer, well known television personality, narrates the stories, one can picture in his imagination the familiar Biblical characters.

The album begins with the touching story of Hagar, the Egyptian handmaid, and her son, *Ishmael*. The near-sacrifice of Ishmael's half brother, *Isaac*, when God tested the faith of their father, Abraham, still sends chills up one's spine comparable to those produced by any modern "thriller." *Jacob's* trickery in persuading *Esau*, his twin brother, to sell his birthright for a mess of pottage—and later in getting their father's blessing—is told in forceful, unforgettable language. Then follows the familiar tale of Jacob's dream about a ladder which reached up to the sky. *Joseph*, favorite of the twelve sons of Jacob, had a coat of many colors. Here is the story of how he was sold to a band of Ishmeelites and taken down into Egypt. The outcome of the transaction was that Joseph became governor of all Egypt. How dramatically Joseph reveals his true identity to his brothers after cleverly managing to have his brother *Benjamin* caught and brought before him! *Moses*, the Hebrew child, was saved by the daughter of the ruler of Egypt after that ruler, Pharaoh, had ordered all male Hebrew children killed at birth. And finally, there is the unforgettable tale of *David*, a mere shepherd boy, who fearlessly braved the danger of battle with the great giant of the Philistine army, Goliath—and won.

These stories stand as classics of all classics and will live forever in the memories of those who listen as Bud Collyer tells them in his direct, yet moving, manner. When one encounters them in the Old Testament, it will be like meeting old and beloved friends. What a delight to recognize and remember them!

Clayton ("Bud") Collyer has long been a familiar figure as the genial panel moderator on CBS-TV's To Tell the Truth. Born in New York City, he attended the Horace Mann School in Manhattan, received his B.A. from Williams College and a law degree from Fordham University. Part-time acting experience on CBS while attending Fordham led to full-time radio acting and announcing. He has found use for his legal talents as president of the New York chapter of the American Federation of Radio Artists. Bud Collyer is married to the radio actress, Marian Schockley. They have three children, Patricia, Cynthia and Michael. He is Superintendent of Sunday School at the First Presbyterian Church of Greenwich, Connecticut and is currently Honorable Vice-Chairman of National Bible Week.

Choral director Merrill Staton is Iowa-born and bred. He entered Missouri State University with both athletic and voice scholarships, graduating with a B.S. in music. After receiving his Master's and Doctor's degrees from New York's Columbia University, he worked as an arranger and singer and prepared the vocal groups for such leading television shows as Omnibus, The Hallmark Hall of Fame, the Steve Allen and Ed Sullivan shows. He was also choral director for the TV productions "Kiss Me, Kate"; "Goldrush," and "Meet Me in St. Louis." Today, he directs his own Merrill Staton Voices, one of the most gifted and versatile singing groups in the country.

Harmony Albums You Will Also Enjoy:

Bible Stories For Children—the First Six Stories of Genesis—
Written by Gillette French, Narrated by Bud Collyer ..... HL 9532
Why Mommy . . . ?—Paul Tripp and Tom Glazer
With Orchestra and Chorus ..... HL 9504
The Harmony Children's Story ..... HL 9517
Nursery Songs and Stories—Gene Kelly ..... HL 9521
Sleepy-Time/Wide-Awake Songs—The Norman Luboff Choir ..... HL 9530

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RIVERSIDE
WONDERLAND SERIES

RLP 1410

Bible Stories For Children

adapted from Fulton Oursler's "The Greatest Book Ever Written"

read by JON ARTHUR

Welcome to *Riverside's* WONDERLAND!

This record is one of a series of 12-inch long-play records designed to take children into a delightful and exciting world of entertainment. You *can* learn wonderful things from these records (about the sounds of the world around us, for instance; or the favorite songs of children in far-off lands), but it never has to *seem* like learning. That's part of the magic—for all of these tours into Wonderland are under the guidance of celebrated performers, including some of the most famous and most sparkling names in the entertainment world: actors, musicians and singers whose skill and charm are well known to both children and grown-ups.

The series includes: a remarkable series of adventures with "Grandpa Magic," as portrayed by ED WYNN, one of the greatest and most lovable comedians of all time; concerts with famed pianist ALEC TEMPLETON; records about the "songs children sing" in many foreign lands, as sung in their native language and in English by folk-singers BOB and LOUISE DE CORMIER; story-telling at its most enchanting by such great actors as CYRIL RITCHARD and MARTYN GREEN, and by JON ARTHUR (beloved by thousands of children for his "Big Jon and Sparkie" radio series); the joyful singing of "My Fair Lady" star STANLEY HOLLOWAY—and much, *much* more.

Riverside's WONDERLAND albums are created according to a basic (but, we think, all-too-often neglected) theory: that records for children deserve every bit as much care and attention to quality at every step of the way, as the finest and most expensive of adult recordings!

These albums are conceived, planned and produced by an experienced staff headed by Leo Israel, who has long been recognized as a leader in the children's record field. They call upon the services of highly talented performers, writers and directors. Recorded and processed at the finest and most modern high fidelity sound studios, *Wonderland* records are pressed on top-quality, unbreakable vinyl. All are attractively packaged, with delightful and colorful cover illustrations by outstanding artists.

Some of the first albums in the remarkable Wonderland Series —

ALEC TEMPLETON: *Children's Concert* (RLP 1403)

ALEC TEMPLETON's *Mother Goose* (RLP 1409)

ED WYNN: *Grandpa Magic's* Fire Engine (RLP 1407)

ED WYNN: *Grandpa Magic's* Big Train (RLP 1408)

ED WYNN: *Grandpa Magic's* Toyshop (RLP 1401)

ED WYNN: *Grandpa Magic's* Holiday Parade (RLP 1402)

Songs Children Sing: FRANCE Bob and Louise DeCormier (RLP 1404)

Songs Children Sing: GERMANY Bob and Louise DeCormier (RLP 1411)

Songs Children Sing: ITALY Bob and Louise DeCormier (RLP 1412)

MARTYN GREEN: *Arabian Nights' Entertainment* (RLP 1405)

STANLEY HOLLOWAY: *Elephant Alphabet* (RLP 1415)

CYRIL RITCHARD: *Alice in Wonderland* (RLP 1406)

FIRST SONGS FOR CHILDREN: Marjorie Bennett (RLP 1413)

PAUL BUNYAN and other Tall Tales: Will Rogers, Jr.; Tom Scott (RLP 1414)

THE BOOK OF GOD: Bible stories adapted from "The Greatest Book Ever Written" — read by Jon Arthur (RLP 1410)

RIVERSIDE RECORDS
are produced by
BILL GRAUER PRODUCTIONS, Inc.
235 West 46th Street New York 36, N. Y.

JS33046

Joy Song

The Rainbow Express

A Serious-Fun Musical
About God's Promise To Noah
...And Us!

by [illegible]n and Phyllis Miller

GOODWILL
GOODWILL

The Rainbow Express

A Serious-Fun Musical About God's Promise To Noah ...And Us!

Book and Lyrics by
John and Phyllis Miller

Music Written, Orchestrated and Conducted by
John Miller

"Rainbow Express" is a serious-fun musical about God's promise to Noah. . .and how that promise—made so long ago—is important to us today. In this uniquely clever and exciting setting of the Bible story of Noah's ark, John and Phyllis Miller depict Noah as a righteous—but slightly overwhelmed man—who sets out to obey God's command to "BUILD AN ARK!", with the help of his three "hip" young sons. The story is told by a choir of angels who have a unique perspective on the whole matter.

"Rainbow Express" starts with a most unusual song about Noah's "roots" (which is an easy way of saying GENEALOGY) and end with the Lord coloring the sky and the clouds forever with a rainbow as His promise to Noah. . .and us! In between there is a delightful musical journey which is great fun (serious-fun) for the whole family. Enjoy the trip!

Narration (Two Bugs, Harry and Mabel) 1:39
Narration (Five Angels) 1:08
BEGAT (Angel Choir) 2:07
Narration (Angel Narrator and Angels) :16
GOOD AND BAD (Angel Choir) 2:02
Narration (Angel Narrator and Angels) :23
NOAH INTRODUCTION (Angel Choir) :45
NOAH, NOAH (Angel Choir) 2:53
SUCH A DAY (Noah) 2:34
YO HO (Noah's Sons) 1:35
Narration (Noah) :09
YO HO continued (Noah's Sons) 1:20
Narration (Noah and Angels) :33
YO HO continued (Noah and Sons) 1:03
Narration (Noah, Angel Narrator and Angels) :45
BUILD A BOAT (Angel Choir) 2:02
I WILL COVER THE EARTH (Angel Solo) :50

Narration (Noah) :32
PROCRASTINATION (Noah and Noah's Conscience) :34
Narration (Noah and Bugs) :12
ANIMAL PARADE Long Version (Angel Choir) 1:37
RECITATIVE Go Into The Boat (Angel Solo) :33
PRAYER Part One (Angel Choir) :38
Narration—For 40 Days (Angel Narrator) :27
STORM (Noah, Animals and Angel Narrator) 1:14
PRAYER Part Two (Angel Choir) :43
Narration (Angel Narrator) :06
DOVE SONG (Dove Solo) 1:00
Narration (Angel Narrator) :23
DOVE SONG continued (Dove and Angel Choir) 3:14
ANIMAL PARADE Short Version (Angel Choir) 1:13
Narration (Angel Narrator) :21
RAINBOW SONG (Angel Choir) 2:52
AND THE WORD WAS ACCOMPLISHED (Angel Choir) 2:44

Produced by BOB MACKENZIE and JOHN MILLER
Art Direction and Design by Michael Harris
Cover Illustration by Marcy Goot and Susan Borsik

Characters:

Bugs/*Joy MacKenzie and John Miller*
Noah/*John Miller*
Narrator/*Stephanie Shipley*
"Words of God" Recitatives/*Karin Miller*
Noah's Sons/*Steve Liebig, Kirk Madsen, Jeff Grey*
Noah's Conscience/*Greg Loso*
Dove Solo/*Holly DeBuse*
Angel Choir/*The Junior Choir of Countryside United Church of Christ, Omaha, Nebraska, Phyllis Miller, Director*

Sana Amoura	*Stephanie Shipley*
Jeff Grey	*Heather Stanway*
Alison Hart	*Lisa Walker*
Steve Liebig	*Nancy Flansburg*
Kristin Lovercheck	*Kim Goodwin*
Anne Miller	*Stacy Irwin*
Karin Miller	*Allyson Kelley*
Kristin Miller	*Kirk Madsen*
Leslie Perkins	*John Schonberg*

Muscians:

Keyboards/*Bill Pursell, Shane Keister, John Miller*
Percussion/*Farrell Morris*
Drums/*Kenny Malone, Bill Harris*
Bass/*Jack Williams, Mike Leech*
Guitar/*Harold Bradley, Steve Gibson*
Flute/*Billy Puett*
Harp/*Cindy Reynolds*

Recorded at Sound Stage Studio, Nashville, Tennessee
Engineer/Warren Peterson
Sound Recorders, Omaha, Nebraska
Engineer/Jim Wheeler
Pinebrook Recording Studio, Alexandria, Indiana
Engineer/Christopher Banninger
Remixed by Warren Peterson at Sound Stage Studio

Distributed by
Alexandria House

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Distributed by Alexandria House, Box 300, Alexandria, Indiana 46001

THE WORLD SERIES (In Sermon)

SBLP # 224

(PROVERBS 14:34)

Rev. Roy E. Easley

THE WORLD TODAY IS IN A CONTRAST BETWEEN RIGHT AND WRONG

IN THIS WORLD OF INDECISIONS THE WORLD IS IN A CONTRAST BETWEEN RIGHT AND WRONG. WE HEAR A GREAT DEAL ON TALK ABOUT THE CHURCH CONFORMING TO SOCIETY. AMID THE GREAT UNREST AND THE VAST COMPLEX OF IDEOLOGIES, WHO DETERMINES WHAT IS RIGHT AND WHAT IS WRONG? DISTURBANCES SURROUND US; WAR, VIOLENCE, TALK ABOUT THE NEW MORALITY. AND EVEN GREAT TENSIONS WITHIN THE CHURCH

WE ARE BLESSED WITH A GOODLY AMOUNT OF ENTERTAINMENT AND PEACE. IN SPORTS

THIS BRINGS US TO . . . "THE WORLD SERIES"

Rev. Roy E. Easley

SONGBIRD LP-224 Exclusively Distributed by ABC/Dunhill Records, 8255 Beverly Blvd., Los Angeles, California 90048

THE RANCH HOPE STORY

Ranch Hope for Boys was founded by Rev. Dave Bailey in 1964. Seeing the need to help "teenagers in trouble", Rev. Bailey and his family moved to an old farm in Southern New Jersey to establish a Christian ministry for these young people. From that date until the present, Ranch Hope has reached hundreds of teenagers and helped redirect their lives through education, counseling and spiritual guidance. The Ranch has built its program on Romans 15:1, "We that are strong ought to bear the infirmities of the weak and not just please ourselves." On this album Rev. Bailey tells the story of what it means to "bear those infirmities", and some of the early problems and successes the Ranch has encountered since its founding. You will enjoy Rev. Bailey's humorous approach in relating these episodes, but also you will note his great concern for these youth. We hope after you listen to this album you will become concerned in helping Ranch Hope continue to reach many more young people in need. Sue and Jeff Duffield have added two gospel hymns they sang on that evening of the live taping. The album is dedicated to the glory of God and the reclaiming of young lives. If you would like additional information on this Christ-centered ministry, please write: Rev. Dave Bailey, Executive Director, Ranch Hope for Boys, Box 325, Alloway, New Jersey 08001.

SIDE I

1. SUNDAY NIGHT SING AT RANCH HOPE	.54
2. SUE & JEFF – "GREY SONG"	1.46
3. RANCH HOPE'S BEGINNING	2.40
4. EARLY MIRACLES	3.54
5. THE FIRST BUILDING	2.37
6. FIRST BOY ARRIVES	3.13
7. THE DEAD MULE	1.58

SIDE II

1. THE RUNAWAY	3.57
2. OL' BLUE EYES	5.00
3. THE BIRTH OF THE PIGS	4.00
4. SOME GOOD NEWS	3.16
5. SUE & JEFF – "LET HIM BE THE ONE"	2.59

Credits:

Produced by: Jeff Duffield
Recorded live at Ranch Hope Chapel, Alloway, N. J.
Recorded at The KING'S Place, New Providence, Pa.
Engineer: Skip Plant

SJD Sound Productions
Box 1, Seabrook, N. J. 08302

SJD-1018

"It is not ourselves we preach; we preach Jesus Christ as Lord, and ourselves as your servants for Jesus' sake" (1 Cor. 4:5). St. Paul wrote these words about himself and his companions. He could have written them about Dr. Oswald Hoffmann.

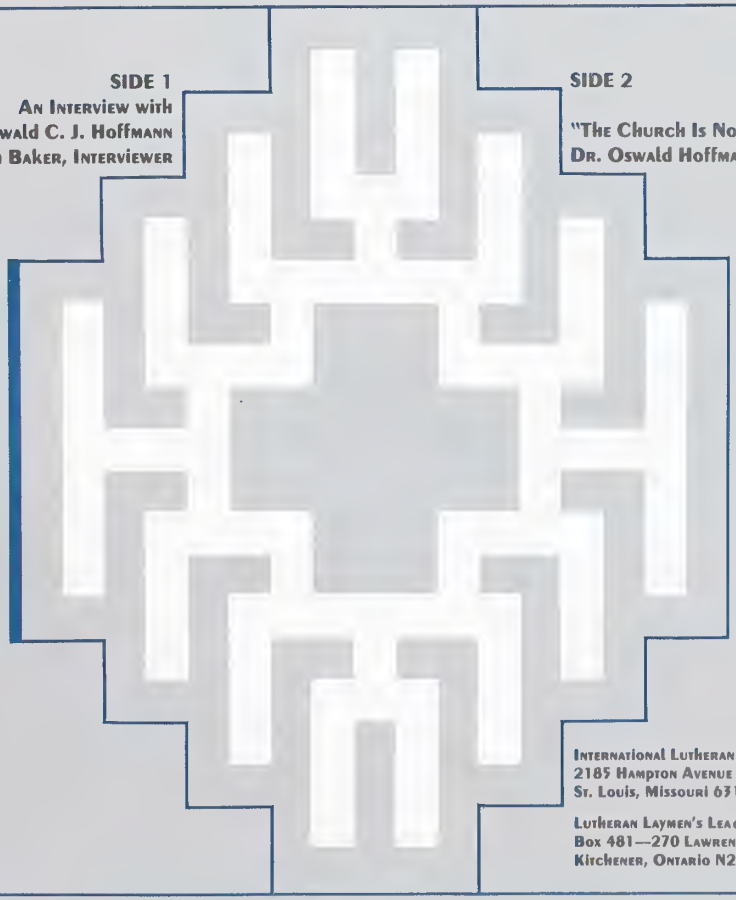
Dr. Oswald Hoffmann, "your servant for Jesus' sake": Lutheran Hour speaker since 1955; president of The United Bible Societies since 1977. He has visited with four U.S. presidents and with the presidents and premiers of many countries. He spent five Christmas seasons with U.S. military personnel in South Vietnam, Korea, Thailand, and Okinawa. He also has visited the hospital rooms of thousands of unknown people and joined with them in personal prayer. He is a man of God. He serves.

Dr. Hoffmann also has served his Lord as director of public relations for The Lutheran Church—Missouri Synod; as assistant pastor of St. Matthew's Lutheran Church, New York City; as chairman of the U.S. Congress on Evangelism; as official observer for The Lutheran Church—Missouri Synod at the First Vatican Council; as host and narrator for the five-hour TV mini-series, "Yeshua"; and in many other ways. He is truly a "Servant For Christ."

SIDE 1
An Interview with
Dr. Oswald C. J. Hoffmann
Tom Baker, Interviewer

SIDE 2

"The Church Is No Bargain"
Dr. Oswald Hoffmann, Speaker



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2185 Hampton Avenue
St. Louis, Missouri 63139-2983

Lutheran Laymen's League—Canada
Box 481—270 Lawrence Ave.
Kitchener, Ontario N2G 4A2

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CK-3017

CHECKER STEREO

RAY SCOTT

The Prayer

STEREO RAY SCOTT - THE PRAYER CHECKER CK-3017

CK-3017

RAY SCOTT/THE PRAYER

Born, Walter Spriggs, this young man I've known for the past 15 years—multi-talented when I met him 15 years ago. Then considered one of the world's greatest Folk Singers. Today, I consider him one of the world's greatest comedians along with Slappy White, George Kirby, Stu Gilliam, Billy Cosby, Flip Wilson and his idol, Redd Foxx. The key tune on the album was written by Redd Foxx, titled "The Prayer"... Ray Scott known for his fame throughout the country because of "The Prayer" was so expertly done that Ray and "The Prayer" made Time Magazine.

This is only one cut of many on this fantastic album by Ray Scott in a comedy bag that will really and truly crack you up. What the world needs now is more laughter. This is the kind of album to take you out of a rut and enjoy some laughing from this comical genius, Ray Scott.

This is only the beginning and this only a token of big things to come from this very talented man. Once again, I reiterate, this is one of the funniest albums in a long time.

Good listening to Ray Scott. I naturally have a personal interest but you listen for yourself and you too, will also crack up laughing.

E. RODNEY JONES, *Program Director*/LILLIAN T. JONES, *Personal Secretary*
WVON Radio Station

SIDE ONE	SIDE TWO
THE PRAYER—Part I (16:00)	THE PRAYER—Part II (16:25)

Selections written by Redd Foxx
Published by Heavy Music Co./June 16 Music Co. (BMI)
PRODUCED BY ANDRE WILLIAMS

CHECKER RECORDS, NEW YORK, N.Y. 10019
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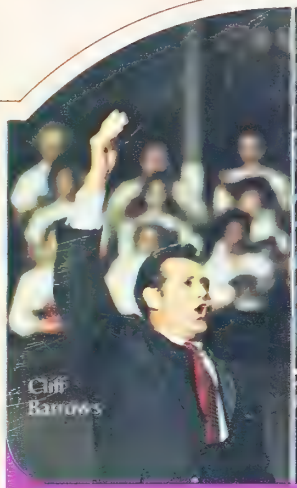
Billy Graham Crusade in Miniature


Cliff Barrows

The Kinsfolk

Myrtle Hall

George Beverly Shea

PRAISE YE THE LORD OF HOSTS
The 2,000 voice New York Crusade Choir, directed by Cliff Barrows.

SHAKE AND GRAB WORLD
An original dramatic reading with musical interpretation by Tedd Smith.

MY HEAVENLY FATHER WATCHES OVER ME
Myrtle Hall, featured soloist at Billy Graham Crusades. Student at Juilliard School of Music.

THE VIRGIN MARY HAD A BABY BOY
The Kinsfolk, from Australia. Crusade guest folk singers in Scotland, England, America and Australia.

FAMILIARITY WITH [illegible]
Ethel Waters, former Broadway stage and screen star. Now used internationally in Billy Graham Crusades.

HOW [illegible]
George Beverly Shea, America's beloved Gospel singer, has been a Billy Graham team member since 1949.

[illegible]
Message given by Billy Graham at the New York Crusade.

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Pre[illegible]d by RCA Custom

The Billy Graham Evangelistic Association
1300 Harmon Place, Minneapolis, Minn. 55403

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DO NOT DROP OR CRUSH
KEEP AWAY FROM
EXCESSIVE HEAT

SOUND RECORDING

Y RATE

Billy Graham Crusade in Miniature

Side 1. Music

1. Praise Ye the Lord of Hosts.....New York Crusade Choir directed by Cliff Barrows
2. "Smash and Grab World".....Tedd Smith
3. My Heavenly Father Watches Over Me.....Myrtle Hall
4. The Virgin Mary had a Baby Boy.....The Kinsfolk
5. Partners with God.....Ethel Waters
6. How Great Thou Art.....George Beverly Shea and the New York Crusade Choir

Side 2

The Signs of the Time, the End of the World, the Second Coming of Jesus Christ.....Message by Billy Graham

$3.95 value

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1313 Hennepin Avenue, Minneapolis, Minnesota 55403

"A Man For All Seasons"

The Rev. Dr. H. Hughes Wagner

Once in a lifetime, it seems, a man comes upon the horizon who carries with him a certain distinction, a man who somehow stands out head and shoulders above the crowd because of a firmness of conviction, yet who still possesses a warmth of human understanding . . . a man who knows that human beings have weaknesses, yet who loves them nevertheless.

Such a man is the Rev. Dr. H. Hughes Wagner, an ordained Methodist minister since 1928 and pastor of Trinity Methodist Church in Springfield, Mass. since 1936.

Born in Iowa, March 22, 1903, in a town with the highly improbable name of Nora Springs, the son of the late Rev. Dr. and Mrs. James E. Wagner, the Trinity pastor can trace his American ancestry to a period that even preceded the American Revolution.

As a youth he attended schools in Iowa, Oklahoma, New York and Newton, Mass. before receiving his A. B. degree from Ohio Wesleyan in 1925 and his bachelor of sacred theology degree from Boston University's school of theology in 1928.

Like most young ministers, Dr. Wagner was farmed out to small churches in Medford, Mass. and East Kingston, N. H. His first pastorate was in the First Methodist Church in McMechen, W. Va. where he remained for seven years before being transferred to the pastorate of First Methodist Church in Elkins, W. Va.

In 1936 he was called to Springfield's most beautiful church, the English Gothic Trinity Methodist located virtually in the front yard of Forest Park, one of New England's most attractive parks.

Almost immediately he jumped into the mainstream of community life, as well as playing an important role in church affairs, both on a local and New England level.

In successive terms, from 1952 to 1964 he was elected by the New England Conference to represent some 75,000 Massachusetts Methodists at the church's powerful policy-making General Conference.

He was elected to the Northeastern Jurisdictional Conference from 1948 to 1964 and has been a member of the World Methodist Conference since 1961.

Dr. Wagner served in all offices of the Greater Springfield Council of Churches, including the presidency in 1939 and was vice-president and director of the Massachusetts Council of Churches from 1952 to 1956.

During all this period he still found time to write numerous articles, two books, become a 32d degree Mason, attend trustee meetings at both Boston University and Wilbraham Academy, serve as president of Springfield Kiwanis Club, play a few rounds of golf at the Longmeadow Country Club, sail his boat up and down the Atlantic Coast, make a trip to Europe and the Holy Land, help his attractive and devoted wife bring up their three children, and still do a most dynamic job as pastor of Trinity Church.

What manner of man is this Dr. Wagner? What is it that endears him to his people? Many qualities, of course. He is many things to many people; a firm answering champion of right, against the creeping insidiousness of evil; the outspoken opponent of injustice; the patient father who, knowing the frailties of all human beings, is ready with words of wisdom, or just plain understanding.

A man for all seasons, that's what he is. A pastor who over the years, has ministered to the needs of his people in the bright springtime of their youth, the hot summers of their married lives and parenthood, the mellowness of their autumns, and finally the often times dreary years of their winters.

Through it all he remains the incurable romanticist, in love with life, his God, and with people.

Frank B. Murray

City Editor of The Springfield Sunday Republican

Side I R. S. .V.

"Forgiveness" was delivered January 22, 1967. The text was Ephesians 4:32—"Be kind to one another, tender-hearted, forgiving one another, as God in Christ, forgave you."

Side II R.S.V.

"Laws and Lives" was delivered October 15, 1967. The text was Mark 2:27—"The Sabbath was made for man, not man for the Sabbath."

These sermons were recorded live on tape precisely as they were delivered from Trinity's pulpit. Sounds of the Congregation can be heard in the background. We are grateful for the valuable assistance of Lewis L. Sharrard, technical engineer and Joseph Huley, printer.

Copyright, Mrs. Stanley N. Johnson

REV. C. L. FRANKLIN'S LP SERMONS

LP-59 FISHERMEN DROP YOUR NETS

LP-58 MOSES SENDS TWELVE SPIES PROMISE TO JESUS

LP-57 LO I'M WITH YOU ALWAYS (THE GREAT COMMISSION)

LP-56 PAUL'S MEDITATION ON IMMORTALITY

LP-55 JESUS MET THE WOMAN AT THE WELL

LP-54 EXCEPT I SHALL SEE IN HIS HAND THE PRINT OF THE NAILS AND THRUST MY HAND INTO HIS SIDE

LP-53 JOHN'S VISION OF A NEW HEAVEN

LP-52 WITHOUT A SONG

LP-51 THE RESURRECTION

LP-50 THE JOURNEY TO EMMAUS

LP-49 THE RICH YOUNG RULER

LP-48 THE CHALLENGE OF CHRISTMAS

LP-47 THE KING, LORD OF HOSTS

LP-46 IN THE UPPER ROOM

LP-45 FOLLOWING JESUS

LP-44 HOSEA THE PROPHET AND GOMER THE PROSTITUTE

LP-43 THE INNER CONFLICT

LP-42 PRESSING ON

LP-41 STUDY TO SHOW THYSELF TO GOD

LP-40 THE DEVIL TEMPTS JESUS

LP-39 NEHEMIAH AND THE GREAT WORK

LP-38 THE FOOLISH AND THE WISE BUILDERS (A HOUSE BUILT ON SAND)

LP-37 THE ETERNITY OF THE CHURCH

LP-36 DRY BONES IN THE VALLEY

LP-35 THE FIERY FURNACE

LP-34 THE STORY OF JOB

LP-33 REV. C. L. FRANKLIN SINGS

LP-32 THE BARREN FIG TREE

LP-31 YE ARE THE SALT OF THE EARTH

LP-30 SILVER AND GOLD HAVE I NONE

LP-29 COUNTING THE COST

LP-28 TWO FISH AND FIVE LOAVES OF BREAD

LP-27 GIVE ME THIS MOUNTAIN

LP-26 THE MAN AT THE POOL

LP-25 THE KING OF THE JEWS

LP-24 WHAT THINK YE OF JESUS

LP-23 THE PRODIGAL SON

LP-22 JACOB WRESTLING THE ANGEL

LP-21 THE EAGLE STIRRETH HER NEST

LP-20 THE TWENTY-THIRD PSALM

LP-19 MOSES AT THE RED SEA

LP-18 WHAT MUST I DO TO BE SAVED

LP-17 YE MUST BE BORN AGAIN

LP-16 NOTHING SHALL SEPARATE ME FROM THE LOVE OF GOD

THESE SERMONS ALL AVAILABLE ON CHESS LONG PLAYING RECORDS
Recorded at New Bethel Baptist Church, Detroit, Michigan Recorded and Produced by Joe Von Battles

THE GOLDEN HARPS

CHESS PRODUCING CORP. • 2120 SOUTH MICHIGAN AVENUE • CHICAGO 16, ILLINOIS

A World Radio Mission REACH OUT Record

Somehow a blind man had become separated from his seeing-eye dog. He was in a Boston subway station. The crowd pushed and jostled the man until he was nearly on the edge of the platform. Another step and he would have dropped six feet onto the tracks and the hot third rail. A friend of mine reached out and grabbed that blind man. I believe he saved his life. My friend prayed, "O Lord please help me save that blind man." Then he reached out for him.

He prayed . . . *and he reached out.* Many times we go into our churches and pray for the spiritually blind, the people who are walking in darkness toward destruction. We pray . . . but do we reach out?

We pray for our neighbor, but do we reach out toward him? We *must* or our very prayer is unholy! And who is our neighbor? Remember the story of the Good Samaritan? The religious people who passed by may well have breathed the prayer, "O God help that man who lies bleeding on the ground." But it was the man who reached out and bound up his wounds that did the will of God.

Medicine may be available, but it will do the sick man no good unless it is brought to him. A bright light in the attic is useless to the man stumbling around in the miserable darkness of the cellar.

We believe in reaching out toward the spiritually blind, bringing the healing medicine of God's Word to the spiritually sick, and bringing the light of the Gospel to those in the darkened cellars of sin and guilt.

We believe in reaching out from the serenity of our church sanctuaries, out past all denominational lines, out past the narrow confines of "religion," out into life itself . . . out where the people are! *Wherever* they are! From the ghetto to the penthouse, from the university to the hospital, from the prison to the factory . . . we reach out, in His name, by means of radio broadcasts, literature, records, tapes and special services.

Clinton White
Founder and Director World Radio Mission.

Clinton White

The two messages on this record album are delivered by Radio Minister, Clinton White. Mr.. White has been heard from coast-to-coast on the "Voice of Hope" broadcast, and daily in the New England area on "Telephone Time" which is a one hour spiritual "talk show." In the summer months this broadcast is heard twice daily on WRYT, Boston (950 on the dial). Once in the morning between 10 and 11 and again between 7 and 8 in the evening. The rest of the year the program is heard only in the morning time slot.

Mr. White is the author of "Wise Up! . . . How?" the story of his life which is published by Logos International.

He is the founder of the "House of Hope" in the New Hampshire White Mountains.

He is also the editor and publisher of "Faith!" magazine.

Mr. White is an evangelist by calling and is dedicated to spreading the Gospel of our Lord Jesus Christ. He has been the speaker in area wide evangelistic crusades sponsored by churches of many denominations.

The special healing services conducted by Mr. White are attended by large crowds of people from all walks of life and religious backgrounds.

To obtain another copy of this album simply send a donation to Mr. White's work. Address your letter to:
Clinton White, World Radio Mission, P.O. Box 6, Lancaster, N. H. 03584.

LAUGHTER, TRUTH, & MUSIC

BOB HARRINGTON *"the chaplain of Bourbon Street"*

BOB HARRINGTON

BOB HARRINGTON, who was named "CHAPLAIN OF BOURBON STREET" by a proclamation issued by Hon. Victor H. Schiro, Mayor of New Orleans, was born September 2, 1927 and relates that he was born again April 15, 1958 — 8:45 p.m. — 7th pew — 5th verse of "Just As I Am" in a Baptist Church in Sweet Water, Alabama.

He was a science major at the University of Alabama where he also starred in football. He studied government at Louisiana State University then received his seminary training at New Orleans Baptist Theological Seminary. Bob began preaching three days after his conversion. He became active in Christian Business Men's Committee International and was a former associate evangelist in the Eddie Martin Association. He is a member of the Southern Baptist Evangelistic Assoc. and served as Assoc. Pastor to Dr. J. D. Grey, Pastor of the First Baptist Church of New Orleans.

One of Bob's staunch backers, Bill Taylor, V.P. of Taylor Machine Works, Louisville, Mississippi, says his prayer for Bob is "TO KNOW AND TO GROW AND TO GO." This surely characterizes this unique man. Bob's true dedication to the Word and work of the Lord, coupled with his ready wit and knowledgeable background, make him much sought after. He has made some national radio and television appearances. A feature story was written concerning him in Pagent Magazine and there are stories pending about him in Newsweek, Saturday Evening Post and Playboy. He is the author of many religious tracts and his book will be released soon.

Bob lives at 4618 Lafaye Street, New Orleans, Louisiana 70122.

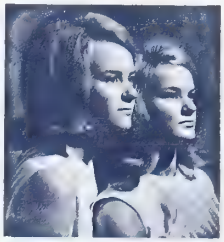
Jimmy Stroud, founder and superintendent of Memphis Union Mission, insisted that Bob Harrington produce an album just like this—feeling that his interesting and true stories would be a blessing to many. It is our desire that this album be a blessing to many thousands of homes. We also want everyone receiving this album to be constantly reminded concerning your Memphis Union Mission which is open 24 hours a day and has been since 1945 ministering to those who are in need—both men and women and young people. As a part of the Mission program we have Calvary Colony on the edge of town—a little city in itself—which has been labeled America's most modern Alcoholic Rehabilitation Center.

It costs $300.00 each day to carry on this work that has grown during the past years from nothing into an institution that has a ministry covering the entire Mid-South. All the financial support of the Mission comes from individuals who care. The Rescue Mission is truly the arm of the church in down-town Memphis, Tennessee.

CHRISTIAN YOUTH AUDITORIUM AND MAIN HEADQUARTERS OF MEMPHIS UNION MISSION, INC.
383-85 POPLAR AVE. AT HIGH ST.

JIMMY STROUD
Founder & Superintendent

THE HARDY SISTERS



Kathy and Donna, lovely, blond, Christian sisters, have sung in many YFC Rallies, churches and evangelistic campaigns.
Kathy desired a popular music career. Now that Jesus has come into her heart she says, "I no longer desire to be a good singer who just happened to be a Christian, I now want to be a good Christian who just happens to be a singer." Donna, now Mrs. Donna Hardy McNair, leaned also toward popular music. In 1961 she was a Mid-South Fair talent contest winner. "I have sung all kinds of music since I was 13," she said, "but I never had the joy or peace in my heart that I have had since I started singing for my Lord."

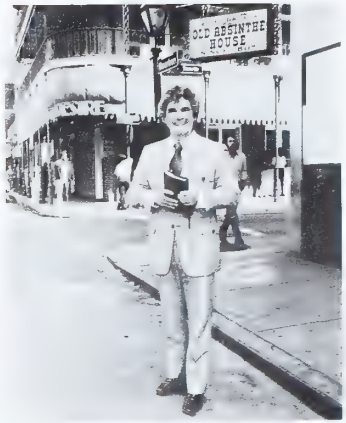
On location sound recording by PICT-ORAL PRODUCTIONS, EMMETT S. MOREHOUSE, Recording Engineer

Mission Recordings • P. O. Box 330 • Memphis, Tenn.

Bob Harrington..."Chaplain of Bourbon Street"

It's Fun Being Saved!

VOLUME 2



BOB'S ADVANCED FORMULA TO HAVING FUN BEING SAVED....

1. PAST
   "Forget those things which are behind. . . ." God has never ordained his children to live in reverse. In order to have fun being saved, you and I—like Paul—must forget not only the bad, but also the good things of our pasts.
2. PRESENT:
   You and I have not arrived; but the present—praise the Lord—spring boards us on our way. As I often practice in my life: "Today is the first day of the rest of your life." The importance of today is emphasized by our Lord when he taught us to pray: "Give us this day our daily bread. . . ."
3. FUTURE:
   Paul teaches: "Press on toward the mark, for the prize. . . ." Remember to press toward the mark, not the prize, in order to get the prize; and the mark of a christian is to become more like Him, and less like you. Then, the prize in your life will be happiness, love, success, and the desires of your heart.

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Bob Harrington

Saved '58

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LP # 20	Ten Commandments for Hard Times			
LP # 21	Have Fun on Me			
LP # 22	Birthday of a King			
LP # 23	America's Greatest Need			
LP # 24	Harrington's Helpful Hints for Happiness			
LP # 25	Let Freedom Ring			
LP # 26	It's Fun Being Saved Volume 2			

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CHARLES E. FULLER

A GENERATION'S VOICE FOR GOD

***narrated by* PAUL HARVEY**

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These words of the Psalmist describe the multiplied millions of people who have dialed the familiar theme "Jesus Saves" and heard the "joyful sound" through the Old Fashioned Revival Hour radio broadcast.

For 43 years Charles E. Fuller preached the good tidings of salvation on radio and thousands of sinners listened . . . and lived!

His life was an adventure in evangelism which spanned half a century, a voice for God through America's economic depression of the 1930s, through the years of World War II, the Korean conflict and into the Vietnam struggle.

There was pathos in his voice and he spoke as if to one person about the simple message ever new. In order to increase his evangelistic outreach he organized the Fuller Evangelistic Foundation in 1943 which continues to support a variety of evangelistic projects around the globe. He founded also the Fuller Theological Seminary in Pasadena to train evangelists, pastors and Christian workers to "do the work of an evangelist," spreading the light of heavenly sunshine to earth's remotest ends.

Though his voice is now still, Dr. Fuller's broadcast lives on under the direction of his son, Daniel P. Fuller. The evangelistic projects organized by the pioneering prophet of radio continue through the Fuller Evangelistic Foundation, and hundreds of young men and women each year receive Biblical training through the Fuller Theological Seminary.

Many are the good works that follow the life of this man who laid hold of the resources of God on behalf of the needy.

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Printed in U.S.A

JIM LP N—12

HEALING IS FOR YOU

BY EVANGELIST Jimmy Swaggart

388

DIVINE HEALING, as taught by the Scriptures, is one of the most fantastic subjects in the Bible. Multiplied tens of thousands over the years have received its benefits as taught in the Word of God. Yet, sorrowful to say, there are many more thousands who know nothing of this wonderful provision. Actually, more unbelief has been taught than anything else. When it comes to healing, doubt seems to be the order of the day.

We take you through the Bible step by step, building your faith, helping you to understand what the Word of God says about this great subject. We go into the general cause of sickness, how that Satan is the cause of sickness, or our own disobedience, whether in the physical or spiritual realm. Then, we answer the questions: "Why God heals?" "Did Jesus pay the price for this at Calvary?" "Is divine healing in the atonement?"

Millions of people believe that God can heal, but they seem to bog down in a quagmire of confusion when it comes to God healing them. We take you step by step as to how you can receive your healing, how you may pray for it and, even how you can know it is the will of God for you to be healed.

So many people lose their healing after they receive it. We believe it is just as important to know how to keep your healing as it is to receive it.

Then, I suppose, the most important part of all is how to turn your faith loose and receive healing for your body the Bible way. All that many need to receive from God is to simply believe the Word of God, and then put it into practice. They are already so close. This teaching will help you to do just that. Healing is for you.

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J-8—HOW TO RECEIVE ANYTHING YOU WANT FROM GOD
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This is one of Evangelist Don Parker's great series of Sermons on the Holy Spirit. Rev. Parker brings out in these Sermons that God wants a Life in the Spirit, With the Spirit, By the Spirit and Through the Spirit. These sermons have blessed the hearts and souls of thousands across America. Share these records with a friend and God will bless you for it.

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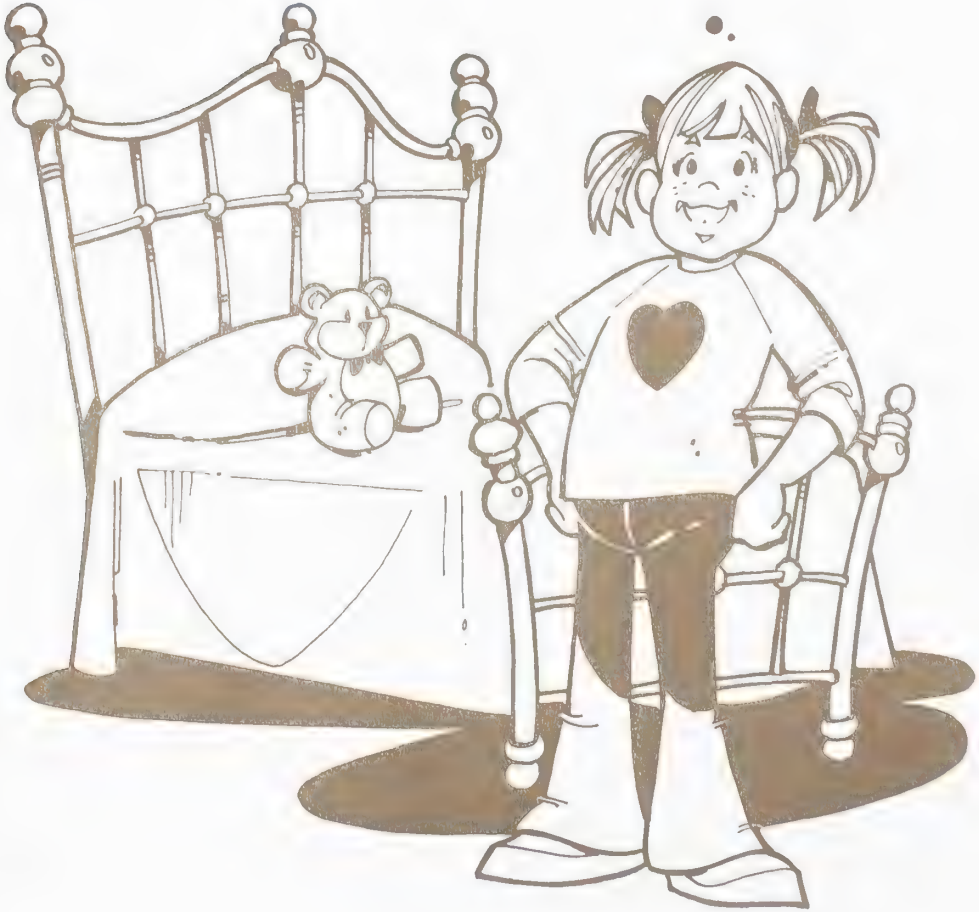
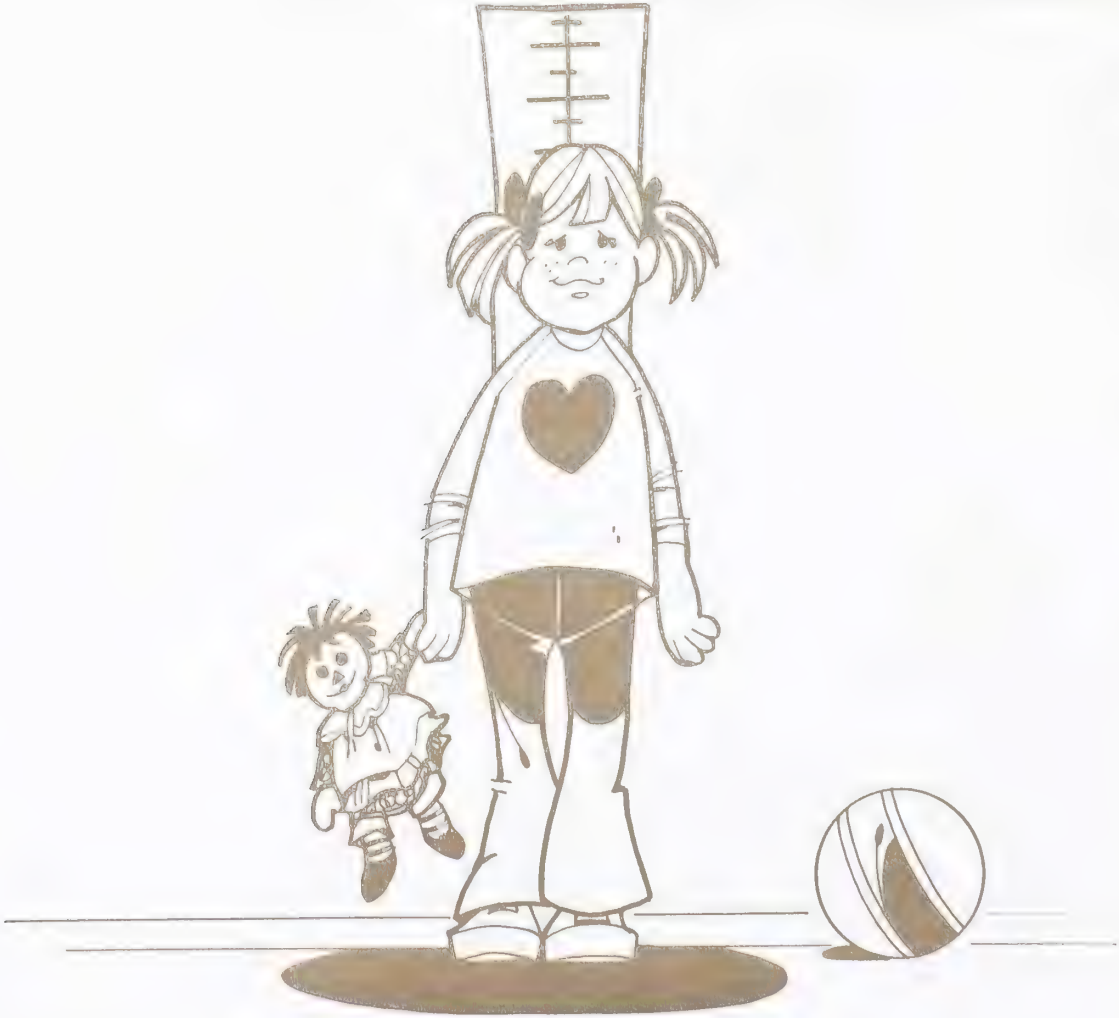
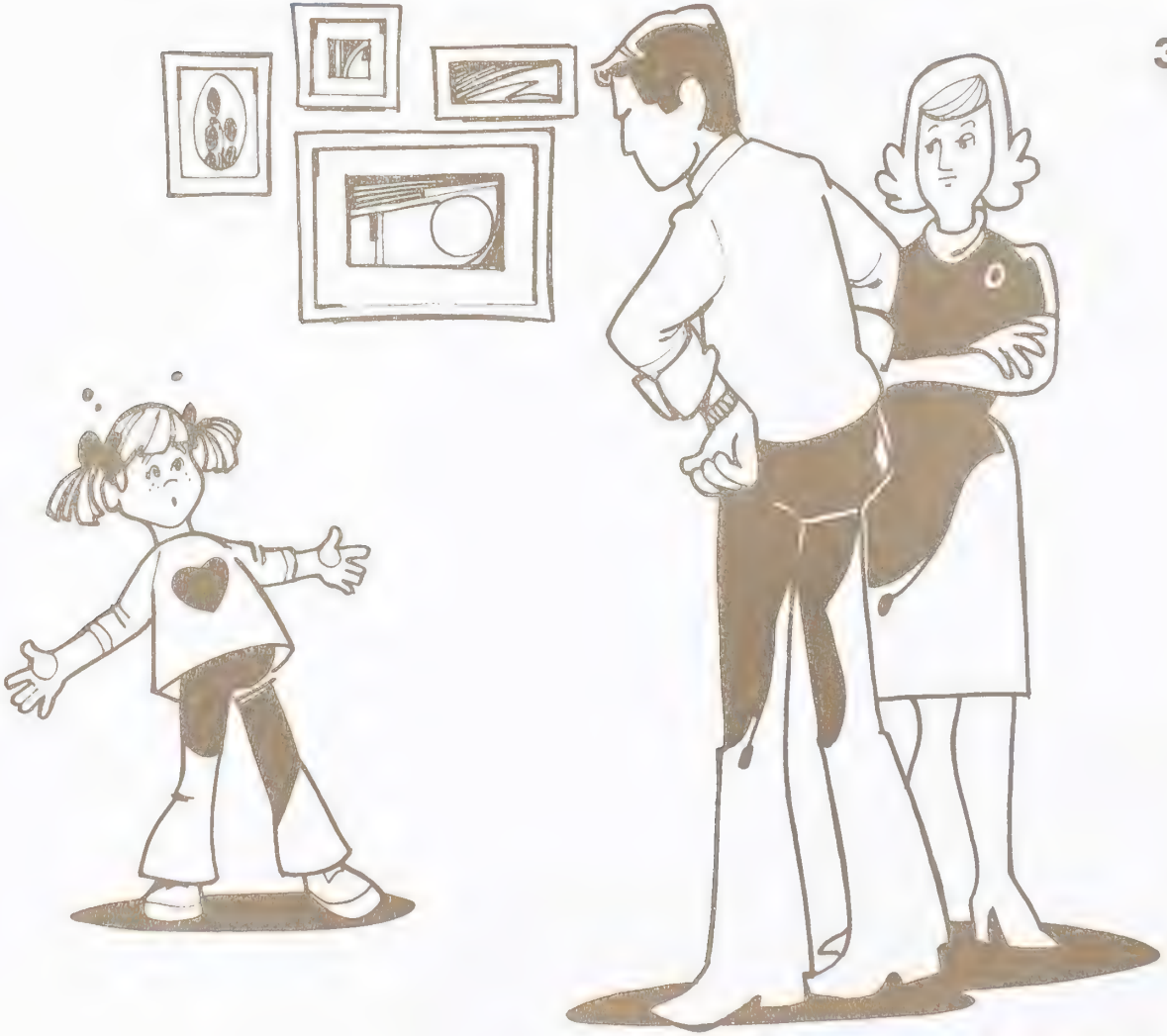
A. Do you see Terry? She is watching a boy causing trouble.



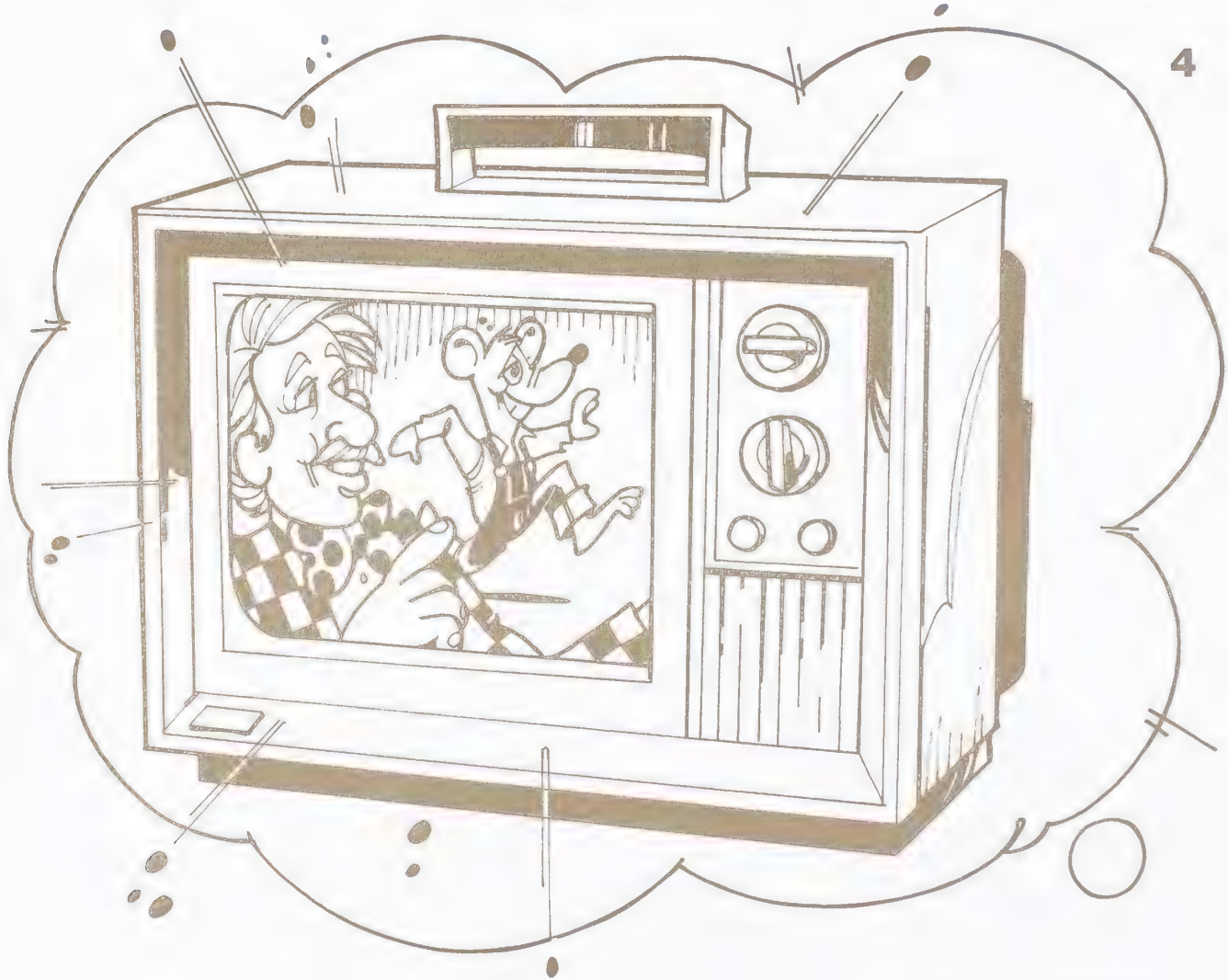
B. Do you see Terry? He is watching a boy causing trouble.



C. Do you see Robin? She notices a girl who isn't playing.



D. Do you see Robin? He notices a girl who isn't playing.



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E. Do you see Jackie? He thinks he might visit a sick boy.

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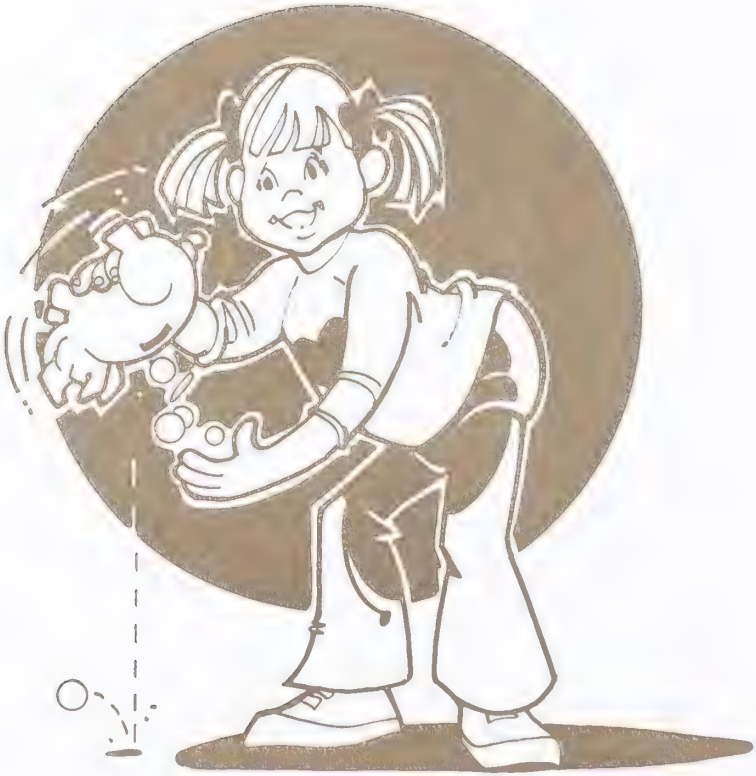
F. Do you see Jackie? He thinks he might go swimming.



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G. Do you see Jackie? She thinks she might visit a sick boy.

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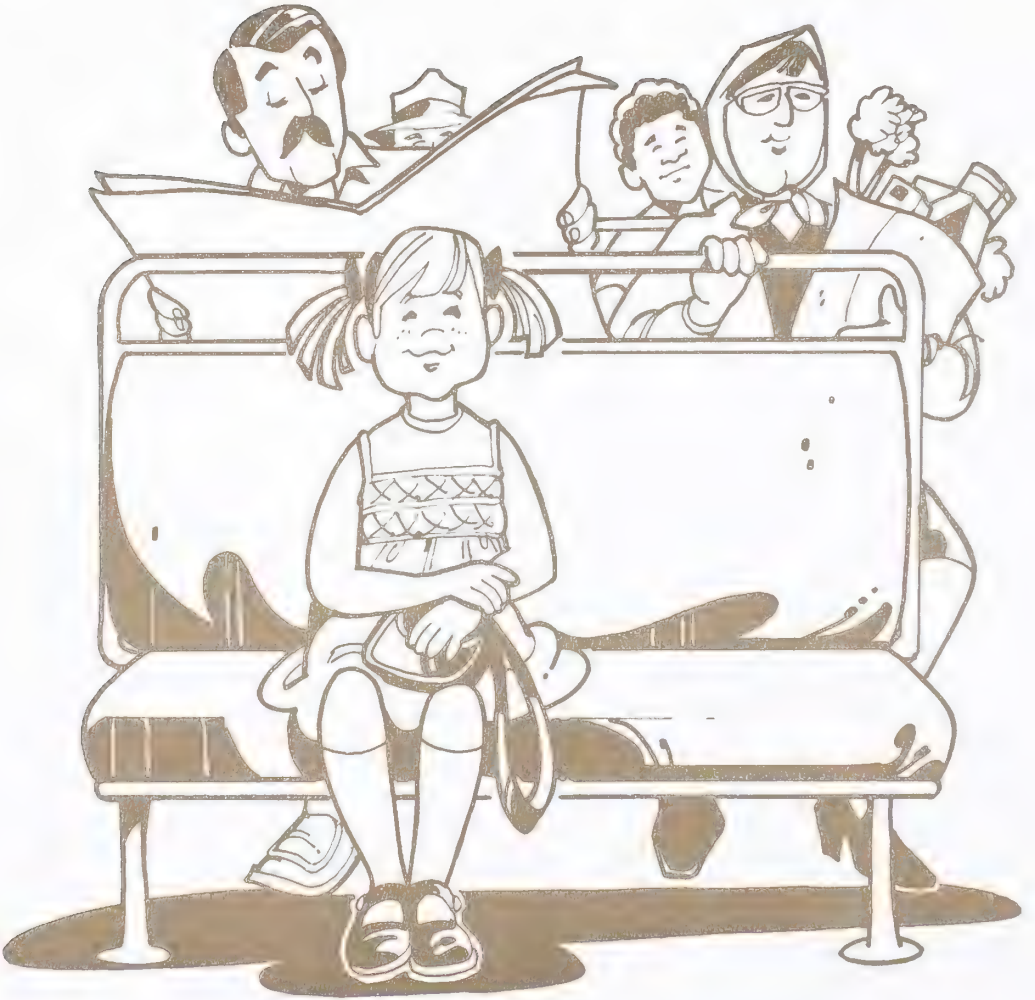
H. Do you see Jackie? She thinks she might go swimming.



J. Do you see Pat? He has spilled the chocolates.

K. Do you see Pat? He could let little sister take the blame.

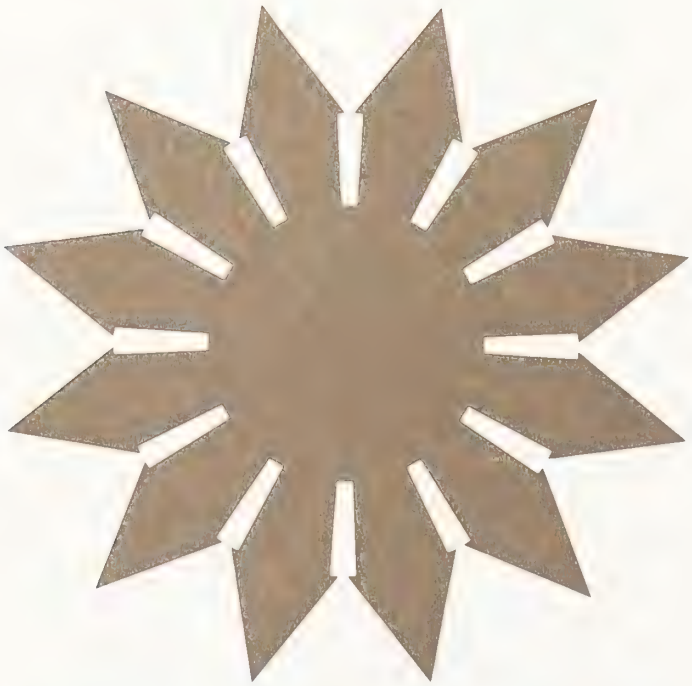
L. Do you see Pat? She has spilled the chocolates.

M. Do you see Pat? She could let little sister take the blame.

Media Resource

Making Choices

In Bible Times and Today



Leader's Guide

OTHER SUITABLE SONGS

FROM *SING AND BE JOYFUL:*

Zacchaeus ..... p. 35
Be Kind to One Another ..... p. 26
One, Two, Three ..... p. 113
Faces ..... p. 101
Just Like Me ..... p. 75
The World Belongs to All ..... p. 59
Walk This Way ..... p. 39

FROM *REJOICE AND SING PRAISE:*

What God Does ..... p. 85
We Want to Learn to Live in Love ..... p. 44
The Great Commandments ..... p. 26
Love Love Love ..... p. 100

Music on record in this media resource.

Music on Record

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Faculties Indestructible

RECORD NUMBER 8

The first of the two articles included in this recording begins with this arresting statement: "Two of the most highly-prized possessions of mankind are the faculties of sight and hearing. It is sad that along with gratitude for these faculties, there is the feeling that sight and hearing are subject to matter, or mortal mind — that an individual can be robbed of them. Christian Science comes with the comforting assurance that such fears are groundless because they don't accord with divine facts."

These "divine facts" are clearly expounded in both articles in this recording. And the four hymns further enlighten one's understanding of the spiritual nature of man's God-given faculties.

The articles are read by Noel D. Bryan-Jones who has served as First Reader of The Mother Church.

McHenry Boatwright, bass baritone who sings the four hymns in this recording, has earned an international reputation through his operatic roles with the San Francisco Opera Company and the Hamburg and Zurich opera companies. His recital tours have taken him throughout the United States, Europe, South America, and Japan. He has appeared as soloist with the Boston Symphony, the New York Philharmonic, and the Philadelphia Orchestra.

Ralph E. Jerles, L.T.C.L., who accompanies Mr. Boatwright on The Mother Church organ, is the church organist. Mr. Jerles has studied with several prominent teachers, including E. Power Biggs and George Faxon. He holds a degree from the New England Conservatory of Music in Boston and a licentiate from Trinity College of Music, London, England.

Father Ladislas Orsy, S.J.

Father Orsy is in charge of the Theology Department of Fordham University. A Hungarian who studied in Louvain, Oxford and Rome, he has taught at the Gregorian University, Rome, and at the Catholic University of America.

He has published over fifty articles and a recent book, **Open to the Spirit: Religious Life after Vatican II.**

AUTHORITY AND OBEDIENCE IN RELIGIOUS LIFE

Joined with Father Orsy in this discussion are Sister Gertrude Foley, Sister Joan Range and Father Robert Croken, S.J., who are studying for doctorates in Theology at Fordham University.

Having opened with a short note on the subject, the discussion is broadened and deepened by apt questioning by members of the panel. The Conference is therefore made more valuable to each religious.

Introduced by P. T. Hughes

Other religious records from Mercier include:

MER 20
Most Rev. Fulton J. Sheen, D.D.
THE WORLD'S GREATEST LOVE STORY
Most Rev. Fulton J. Sheen, D.D.
THE LAST SUPPER

MER 21
Cardinal John C. Heenan **(both sides)**
THE CALL TO HOLINESS

MER 22
Rev. Patrick J. Baggot, S.J.
THE PURPOSE OF OUR WORK
Rev. Christian Ceroke, O.Carm
JESUS OF NAZARETH

MER 36
Rev. Enda McDonagh, D.D
PENANCE AND CHARITY
Rev. Sean O'Riordan, C.Ss.R.
SELF-EMPTYING

Mercier Catholic Record Club

THE MERCIER PRESS
4 BRIDGE STREET, CORK, IRELAND

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Cover design: Cor Klassen

**Rev.
Sean Kelleher,
C.Ss.R.**

was born in Co. Waterford in 1923 and entered the Redemptorist Order in 1942. He now resides in India where he is attached to the Indian Mission of the Redemptorists.

**Rabbi
Arthur
Hertzberg**

of Temple Emanu-el, a native of Baltimore, Maryland, attended John Hopkins University and is now on the staff of both Columbia and Rutgers University. He is the author of many books

INTRODUCED BY GAIL RICHARDS

The challenge of change

The Church today is experiencing rapid change. Fr. Kelleher comments on the fact that the Religious life is also challenged by the changing world and that religious today cannot refuse the challenge of change. The administration of authority; the exercise of obedience; the work which a particular Institute does; the states of privilege attached to the Religious life, are given as examples where change is especially called for. Religious have even to face a decline in vocations which may threaten the Religious life itself.

God made you You

In his talk Rabbi Hertzberg insists that God wants us to be ourselves, not someone else He illustrates the point with a story about his great grandfather, a rabbi, who said that he would not be upset at the judgement if God asked him why he wasn't like his father Abraham, but he would be if God asked him why he wasn't himself ' God expects us to be ourselves. Being just you can make a big difference in someone else's life because the little things you do have the capacity of making a great big difference "

Other religious records from Mercier include:

MER 10
Dom Hubert Von Zeeler, O.S.B.
CHARITY

Rev. Clifford Howell, S.J.
THE SACRIFICE OF THE CHURCH

MER 20
Most Rev. Fulton J. Sheen, D.D.
THE WORLD'S GREATEST LOVE STORY

Most Rev. Fulton J. Sheen, D.D.
THE LAST SUPPER

MER 28
Dom Eugene Boylan, O.C.S.O.
PERSONAL PRAYER

Sister Simeon, O.P.
RELIGIOUS AS TEACHERS

MER 30
Rev. Francis Ripley
THE WILL OF GOD

Rev. Jordan Aumann, O.P.
CELIBATE LOVE

THE MERCIER PRESS
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GOOD NEWS FOR CHILDREN

STORIES WRITTEN AND NARRATED BY SHERI DUNHAM HAAN,
AUTHOR OF THE BOOK "GOOD NEWS FOR CHILDREN"
ACCOMPANIMENT BY RUTH WOOLPERT

About the Author

Sheri Dunham Haan is first of all an educator. She has been an elementary classroom teacher for five years. Currently she is a member of the Education Department at Calvin College where she instructs elementary teachers in language arts and the teaching of reading.

Since she became the author of *Good News for Children* she has also become the Bible Consultant for the National Union of Christian Schools. She is directing the writing of new Bible materials for the intermediate grades.

Perhaps the more important qualifications she has for making this record are her authorship of the book and her knowledge of teaching through storytelling. She has been involved in leading many workshops in teaching and reaching young children with the Good News of the Bible.

About the Book

Good News for Children is the author's way of answering the many questions she has been asked by parents and teachers about Bible stories, books, and children. The book is different from others precisely because it is written to help teach children about God.

The book takes a thematic approach. The creation, fall, and salvation of man are treated in the first three chapters. Then the themes of obeying or disobeying God are carried out in chapters which focus on concepts of love, hate; obedience, disobedience; humility, and pride. Stories which appeal to children and deal with these concepts have been specifically chosen. The final chapter is concerned with living for Jesus until He comes again.

Vocabulary has been kept very simple. The stories can easily be read to four and five year olds with complete assurance that they will understand the main ideas.

The reading level is low enough that seven and eight year olds can read the book without difficulty. The large print makes reading easier for them and encourages them to feel that the book has been written just for them, as indeed it has!

The bold, simple lines that characterize the artwork coincide with the writing style. The art and brilliant colors are much like children themselves use.

There is no question about the fact that *Good News for Children* is precisely a book written specifically for children to tell Good News.

-50-
GOODWILL

About the Record

This record adds another dimension to the stories in the book, the dimension of sound. Stories have been carefully chosen which lend themselves to dramatic treatment. In fact, hearing the stories helps children realize that the people in the Bible were flesh and blood people, like themselves. They feared, they became excited, they cried, and they laughed.

The background music and sound effects help children see and hear these events taking place. The Bible becomes more of a reality – God and man interacting.

Certainly the record can stand alone as a record of Bible stories for children. It is complete. But it has the added advantage of being closely correlated with the book, *Good News for Children.* Children can follow the text as they hear the stories. They can enjoy the colorful pictures. Book and record can be enjoyed together to help children sense that the Bible is indeed Good News!

SIDE ONE:

1. Creation
2. Jesus' Birth — 23:10

SIDE TWO:

1. An Unusual Baby Basket
2. Five Stones And A Giant
3. Three In A Fire
4. Man Overboard
5. Father, Forgive Me — 23:50

The stories told on this record are found in the book GOOD NEWS FOR CHILDREN

****

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STEREO

DR-1013

Happy Birthday, Jesus

(A Christmas Musical)

SIDE ONE

1. CHRISTMAS WAS NEVER LIKE THIS.
2. LET'S GET THE SHOW ON THE ROAD
3. FILLIN' IN FOR SANTA CLAUS
4. MY LITTLE DOGGIE'S STOCKING
5. STUCK IN THE CHIMNEY
6. SANTA'S A BIONIC MAN
7. SANTA CLAUS' CHRISTMAS PARTY
8. SANTA CLAUS PIÑADA
9. DIFFERENT

Music and Lyrics by Floyd Huddleston,
House of Huston Music Co., A.S.C.A.P. © 1977.

SIDE TWO

1. LITTLE STAR
2. ONE SPECIAL STAR
3. THE BABY'S NAME WAS JESUS
4. SWEET BABY JESUS
5. MY SON
6. CHOCKLETT CHIMNEYS
7. DEAR LORD, SWEET LORD
8. LIGHT A CANDLE

It is said, a Christmas record is a risky venture. Undoubtedly, this is true

However, I didn't conceive this project with visions of "Top Forty"

I love children, and I love Christmas. That was my purpose

Bing Crosby, William Conrad, Gene Kelly, and others, have shown interest in this, as a television special . . . but there are many ramifications, other than the interest of a star

In the meantime, I performed the album in its entirety at the Congregational Church of the Chimes, in Sherman Oaks California

Using some of the same cast, we recorded the album. If you have a few minutes to listen, you may get your heart "turned on" by a group of kids from The Church of The Chimes. I would like to extend my special thanks to the following people

Dr. Walter Staves — Richard and Nancy Horowitz
Penny Russel — Kim Kuykendall — Huston Huddleston
The Nancy Adams Singers
The Mundell Lowe Quartet

Mundell Lowe ..... Guitar
Allan Broadbent ..... Piano
Chuck Flores ..... Drums
Fred Atwood ..... Bass

Produced by Mundel Lowe
Choral Direction: Nancy Adams

Here is an excerpt from a letter I recently received from Bing Crosby. I can only wish that your reaction will be similar

Floyd Huddleston

Bing Crosby

July 20, 1977

Dear Floyd:

I played the album and read the script, and I think it's a beautiful piece of material. I don't know why you don't just release it as it is. You sing it so beautifully.

As ever,

Bing

Bing Crosby

BC:lm

Mr. Floyd Huddleston
6509 Cornwall Drive
Nashville, Tennessee 37205

DOBRE RECORDS

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SL2035

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(全套三片)

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片唱龍双

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SL 2035

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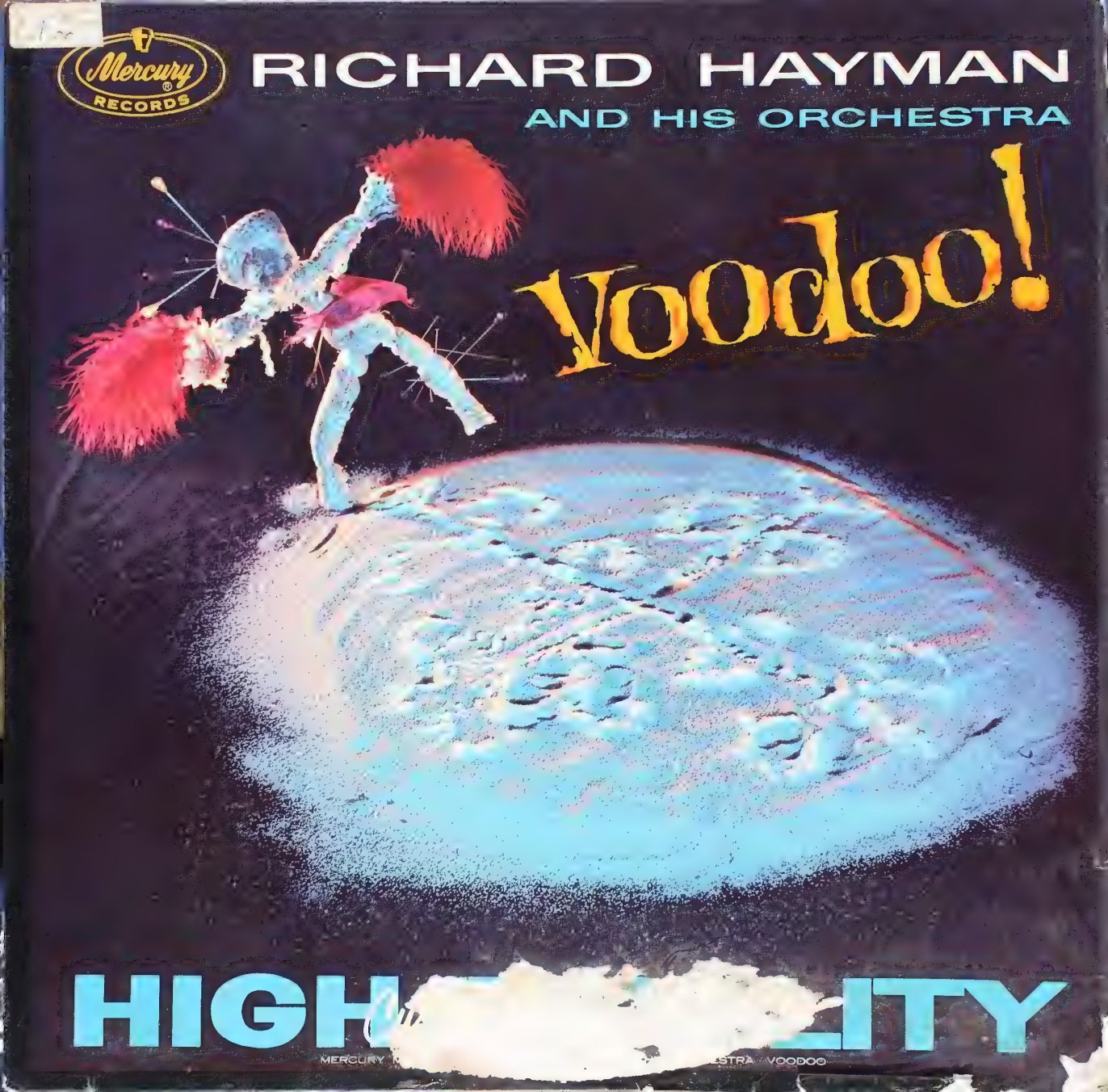
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RICHARD HAYMAN
AND HIS ORCHESTRA
Voodoo!
HIGH
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MERCURY
ESTRA VOODOO

MG 20465

D

RICHARD HAYMAN

And His Orchestra

Voodoo!

Richard Hayman has here mustered his phenomenally versatile talents as musician, arranger and conductor to capture the mood of voodoo in songs whose very titles can strike awe in the listener: *Conjuration . . . Spell of Deatra . . . Incantation . . . Zombi . . . Midnight Ritual . . . Gris-Gris.* Here is a musical adventure that transports you into the deepest interior of Haiti. Here is the fearsome fire and the brewing pot. Here are the frightening shadows. And here, above all, are the weird rhythms and sounds of a music that is more than music because it is distilled in ritual and there are those who believe in its magical powers.

Voodoo!

This is music to be met half-way in a quiet room with the lights dimmed. Or better still meet it all the way in the still of the night with the lights out. Then Listen!

You're not alone any longer. The room is shaken with the frantic dances of the *hungans*—so-called priests of voodoo—and their faithful. The cauldron boils and froths. The walls echo to the cries and the wails of the believers.

This is voodoo

Lou Sidran

DANSE CALINDA
(Ascap) 2:28

CONJURATION
(Ascap) 2:23

SPELL OF DEATRA
(Ascap) 2:19

INCANTATION
(Ascap) 3:45

AFRO
(Ascap) 1:55

ZOMBI
(Ascap) 2:2[illegible]

VOODOO
(Ascap) 2:57

MAMBA
(Ascap) 1[illegible]

HAITI
(Ascap) 2:46

MIDNIGHT RITUAL
(Ascap) [illegible]

GRIS-GRIS
(Ascap) 2:14

INVOCATION
(Ascap) 2:13

HI-FI Information

[illegible]

Mercury RECORDS HIGH FIDELITY Custom

Printed in U.S.A.

Motivation Records

Tom Glazer & Dottie Evans

Space Songs

Lyrics & Text by HY ZARET

Music by LOU SINGER

Tony Mottola Orchestra

Directed by Hecky Krasnow

Produced by Hy Zaret

SIDE 1

1. Zoom A Little Zoom (Rocket Ship)
2. What Is The Milky Way
3. Constellation Jig
4. Beep Beep (Here Comes The Satellite)
5. Why Does The Sun Shine
6. What Is A Shooting Star?
7. Longitude & Latitude
8. It's A Scientific Fact

SIDE 2

1. Ballad Of Sir Isaac Newton
2. Friction
3. Why Are Stars Of Different Colors
4. Why Do Stars Twinkle
5. What Is Gravity
6. Planet Minuet
7. Why Go Up There

Cover art & design: Leo Lionni

Science Consultant: Hy Ruchlis

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When you see an empty space
Put a picture in its place

Printed in U.S.A

H-72064 (Stereo)

Tibetan Buddhism

Tantras of Gyütö: Sangwa Düpa

Recorded at Gyütö Tantric College

Dalhousie, Himachal Pradesh

by David Lewiston

Tibetan Buddhism
Tantras of Gyütö: Sangwa Düpa

Recorded at Gyütö Tantric College,
Dalhousie, Himachal Pradesh
by David Lewiston

field assistant/Sarah B. Larrabee

Side One (23:25) *Side Two* (17:53)

[illegible] practice. [illegible] *Sangwa Dupa* in [illegible] probably composed [illegible] 14th century. The teachings of this [illegible] handed down by a great succession of gurus, first Indian, [illegible] one of whom, Je Tzong-khapa (15th-cent.), [illegible] the four main traditions in Tibetan Buddhism. [illegible] the chanting and meditation [illegible] and this style can therefore be [illegible] the 15th century.

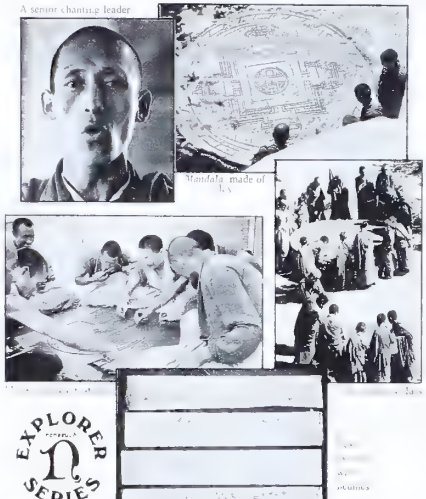
According [illegible] the unusual sound of this [illegible] Lama Khap[illegible] (protective deity), [illegible] this school likens the [illegible] A lot of thought holds that [illegible] meditation styles [illegible] Shalgyan Monastery in the province of [illegible] The chanting is composed [illegible] taught to the pupil.

In Gyütö [illegible] which has been called "one-[illegible] between B and D and [illegible] third higher. However, the structure [illegible] two octaves [illegible] C [illegible] is heard clearly. But what [illegible] octave higher, which [illegible] overtones emerge, [illegible] fourth, fifth, sixths, seventh and ninth. [illegible] Smith Stevens, and Tomlinson. [illegible] Certain Tibetan Lama[illegible] *America*, May [illegible] Gyütö Tantric College is now located [illegible] perform the chordal chanting [illegible] are required to learn this technique. The senior leaders of the chanting conduct regular classes for the novices, and the monks are frequently heard practicing as they go about their daily chores.

The liturgy, [illegible] the Tibetan language, consists of descriptions [illegible] prayer, hymn, and other religious text. Although it [illegible] written form, the liturgy is usually performed from memory. The texts are preserved on unbound leaves of [illegible] paper, typically 4 to 6 inches wide and 18 [illegible] consist of bulky sheaves of pages, [illegible] inches thick. Some texts include a kind of music notation called *yang yig*—neumes indicating the shape of a phrase—to serve as a mnemonic device for those who have already learned the [illegible] There are indications that the system of notation came from India; it may date back to the 12th century.

Metrical chanting, recitation in free rhythm, and song are used in the performance of the liturgy. The metrical chanting employs a deep monotone or a brief melodic phrase repeated many times. When two or three monks chant a text they use the same pitch, but when many chant together a number of different sounds may be heard, [illegible] overall effect tends to be one of indeterminate pitch. *Mantras* are recited in free rhythm; each monk repeats the *mantra* at his own speed, giving a jumbled effect to the whole. The song sections are often striking; these slow-moving melodies, sung in unison in the lowest part of the bass register, give an impression of timelessness and profundity.

In this recording, forty lamas and monks chant a recitation of part of the *gyushung* (text of the *tantra*) which, in its entirety, lasts over seven hours. Generally speaking, what is heard here falls into three categories. The brief passages for solo voice mark the beginning either of a chapter or of a new major section within a chapter. The text of the *tantra* is then presented in metrical chanting. The long-sustained chords are the concluding words of verses describing specific meditations.



A senior chanting leader

Mandala made of [illegible]

[illegible] photos, David Lewiston

The *Sangwa Dupa Tantra* is concerned with discovering the self-existing sacredness of the universe, which is termed *vajra* meaning adamantine, invincible. Its practicioners experience the *vajra* form of the universe and the bliss and energy that goes with it. This energy may be recognized as strength—strength to actualize the Buddha's wisdom and compassion. The full title of this *tantra* means "secret union of body, speech, and mind of all the *tathagatas*." The *tathagatas*, or Buddhas, embody the enlightened state of mind, differentiated as the five wisdoms which are the transmuted form of the "five poisons." Aggression becomes the wisdom of all-encompassing space; ignorance, mirror-like wisdom; pride, the wisdom of equanimity; passion, the wisdom of discriminating awareness; and envy, the wisdom of all accomplishing action.

The phrase "body, speech, and mind," which occurs repeatedly in *tantric* Buddhist texts, expresses the totality of human and divine nature. Body means the entire physical being; speech, communication, and emotion; and mind, knowledge, wisdom, and bliss. Throughout the *tantras*, "secret" means self-secret, for a pupil can only receive these teachings if he is open to their transmission by his guru; the "secret union" of this *tantra* is the ultimate integration of man and fulfillment of his potentiality.

[illegible] ment in one lifetime, and because as this *tantra* [illegible] ing to terms with the *tantras* is no easy matter. For, at the lit[illegible] many of these texts appear to deal with magical [illegible] of gaining power over others, rather than the path to enlight[illegible] The difficulty arises because the language of th[illegible] and always carries two or three levels of interpretation. [illegible] of the *tantras* is not a matter of gratifying the senses and [illegible] which is still immersed in the dualism of "I and o[illegible] evil," "worldly and spiritual," cannot penetrate their meani[illegible]

The student of *tantra* may find that th[illegible] lence of dualistic thought begins with the *Theravadin* [illegible] cipline and renunciation, and the *Mahayana* path of [illegible] compassion for all sentient beings. Thus prepared he is ready [illegible] *tantric* practice, under a teacher who has himself mastered [illegible] ticular *tantra* and is thus able to transmit its sig[illegible] thorough preparation is essential because the *tantric* m[illegible] of energies is very powerful, these energies may prove d[illegible] if the student is inadequately prepared. The aim of [illegible] signed to destroy the illusion of ego so that the voidness of [illegible] cepts may be recognized, the yogi identifies himself with th[illegible] nature of the universe, using the energy [illegible] or condemn them.

Since sound and music play such an important role [illegible] practice, it is not surprising that Tibet's most remarkable [illegible] to be found in the monasteries. Buddhism, the state relig[illegible] transmitted by a seri[illegible] Indian teacher [illegible] the time of the Chine[illegible] 300,000 and 600,000 m[illegible] population—as well a[illegible] 15th century w[illegible] as a fundamental p[illegible] by Jetsun Kunga Th[illegible] and pupils. This was [illegible] the number of deit[illegible] since, been one of the p[illegible] centuries Gyuto flourished, and by 1959 it had 90[illegible] Following the Chinese invasion, a small number esc[illegible] and re-established their college at Dalhousie, in the [illegible] Indian Himalaya.

FRANCESCA FREMANTLE [illegible]
DAVID LEWISTON

Although the rite on this record is performed [illegible] voices, instruments are used in most rituals. [illegible] cymbal are virtually indispensable, and they [illegible] of wind instruments—shawms, thigh b[illegible] and long and short horns—to create an orches[illegible] both majestic and moving. It is believed that most of th[illegible] ments were originally used for military purposes, but afte[illegible] conversion to Buddhism they were consecrated [illegible] Tibetan chanting with instruments may be heard on [illegible] *Buddhism. Tantras of Gyütö Mahakala* (Nonesuch H-72[illegible]

Grateful thanks to Tara Tulku (Abbot of Gyütö Tantric Colle[illegible] Trungpa Tulku, Sherpa Tulku, Gonsar Tulku, Alexander Be[illegible] and Ion Landaw, for invaluable information and [illegible]

Cover illustration/detail of a *tanka* of Sangwa Dupa, [illegible] of Gyütö Tantric College

tape editing/Ben Taylor • mastering/Robert C. Ludwig (Sterling Sound, Inc.) • production supervisor/Teresa Sterne • design & art direction/Paula Bisacca
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TIBETAN BUDDHISM • TANTRAS OF GYUTO: SANGWA DUPA

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DAVID DROZEN
EXECUTIVE
PRODUCER:
LOUIS DROZEN
ARTWORK:
RHONDA VOO
©℗ 1976
PLATINUM VOICES, LTD.
EL RICHARD de la BEL GIA
13

Producer: David Drozen

Executive Producer: Louis Drozen

Cover design: Rhonda Voo

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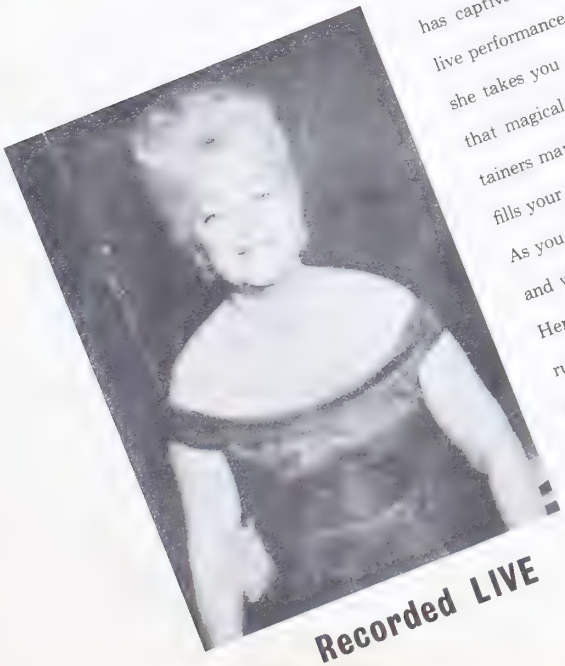
RICHARD PRYOR

PRINTED IN U.S.A.

DEVILISH, WICKED, LUSTY, BRAZEN
OUTRAGEOUS, INTIMATE...
BEST BARTH ALBUM YET!

BELLE BARTH

On a sea of laughter and a rolling tide of applause, Belle Barth has captivated and held her audience for years. Here again, in live performance of song and her very own special brand of humor, she takes you on a trip into the fantasies of her imagining. With that magical stage presence of which only the truly great entertainers may boast, Belle will fill your ears, heart and mind as she fills your soul with laughter, the joys of life and gusty, lusty living. As you listen you will understand why she is the queen of comedy and why her records have sold well over the three million mark. Hers is the humor of the people who live life to the full, alive and rushing, sometimes brash, sometimes beautiful. The kind of life that is real and full of wonder, pain and laughter, a little bit of humor and a generous portion of hell. Here, sharing with us her own philosophy that laughter is life and life is hell . . . Belle Barth . . . Hell's Belle!



Recorded LIVE

LAFF A115

LAFF RECORDS
1607 SOUTH LA CIENEGA BLVD.
LOS ANGELES, CALIFORNIA 90035

The Talking Parrot

The Training Recording for Your Pet Parrot

Endorsed by leading bird trainers as the proper way to train your pet birds!

Side 1

Hi!	(2 minutes)
Hi, Cutie!	(5 minutes)
Hi, Cutie Pie!	(5 minutes)
How Are You?	(5 minutes)
Got A Peanut?	(5 minutes)

Side 2

Wanna Drink?	(4 minutes)
Gimme A Kiss!	(4½ minutes)
Gimme A Kiss, Sweetheart!	(4½ minutes)
Bye-Bye!	(4½ minutes)
Bye-Bye, See You Later, Alligator!	(4½ minutes)

Parrots are mimics, learning through repetition, and capable of mimicking all kinds of sounds and having an extended vocabulary. Parrots are not difficult to train, but your patience and time are necessary. This recording has been made to allow you to teach your pet parrot basic words and phrases, without your physical presence. Years of research and experience in producing other bird training recordings stand behind this, so you can be confident that this is the best way to teach your pet parrot to talk.

Basic words and phrases have been used to start your parrot talking, and have been recorded for several minutes each. The more frequently heard, for longer periods of time, the better your parrot's responses will be. Remember that young parrots will become better talkers than more mature birds; a tame parrot will become a better talker than a partially tamed one.

Choose a specific time for daily lessons. The best time of day is when your parrot is relaxed and least distracted. Place your parrot's cage near your recording machine, and either darken the room or place a cover over the parrot's cage. (The reason for the darkness is theory: if a bird is bored in a dark cage, he is inclined to repeat what he hears because nothing is distracting him.) Start the recording and let it play over and over. It is dependent upon the individual parrot as to how quickly he starts to respond. After the training session, be sure to use a word or phrase from this recording each time you approach your parrot. As he learns the basic words, you can start to add more words to his vocabulary; your parrot will also learn words from your daily conversations.

Even when your parrot has started to talk, it can be beneficial to reinforce his speaking with the playing of this recording from time to time. You may also wish to use The Talking Parakeet and/or The Talking Cockatiel recordings for additional phrases to teach your parrot.

Experts in the taming and training of pet birds have endorsed this recording as the best method to train your parrot to talk. A soothing, medium-pitched female voice has been used, as it is easier for your parrot to understand and imitate; in time, your parrot will also respond to your voice.

Risa Teitler is an internationally recognized professional bird trainer, author of eleven books and numerous pamphlets and articles on bird training. Since the age of six, Ms. Teitler has been breeding, handling and training all types of birds. Her career has included training the show birds at Parrot Jungle in Miami, Florida, working with South American governments to establish large, private collections of native birds, and working as a consultant in various capacities in the training/taming/handling of birds.

According to Ms. Teitler, this training recording is the proper way to help train your parrot to talk. She states that the vocal on this recording "closely duplicates the natural pitch of a parrot, so the voice is one your parrot will enjoy and respond to. Equally as important, the vocal employs strong upward inflections of each phrase and a singing quality, to which parrots respond positively. In addition, the recording starts with very few syllables and increases to ten at the end of the recording, enabling your parrot to add to his vocabulary as he learns."

We at Custom Bird Records are confident that you and your parrot will have many enjoyable hours with this recording. We recommend that you consult your local pet store professional regarding the proper care of your pet parrot.

Available on albums and cassettes at your local pet store.

Stock #TC-100 (Stereo)

Stock #TP-100 (Stereo)

Stock #SC-100 (Stereo)

CUSTOM BIRD RECORDS

1029 Portola Road
Portola Valley, CA 94025
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Produced by: Custom Bird Records
Cover art by: Ralph Posey
Vocal by: Nancy Sayles
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The Complete Cockatiel Training Album

For Training
Cockatiels, Parakeets, Mynas, and other talking birds to speak and whistle tunes

SIDE ONE Whistled Tunes

- POP GOES THE WEASEL
- CHARGE - WOLF WHISTLE
- DIXIE
- STAR SPANGLED BANNER
- OH SUSANNA
- RACE TRACK CALL
- BEAUTIFUL DREAMER

SIDE TWO Phrases

- HELLO BABY
- I LOVE YOU
- HELLO BABY, I LOVE YOU
- HEY GOOD LOOKIN'
- WANT TO PLAY WITH ME?
- HEY GOOD LOOKIN', WANT TO PLAY WITH ME?
- HEY GOOD LOOKIN', I LOVE YOU, WANT TO PLAY WITH ME?

The Cockatiel is probably the most congenial of all the talking birds. This friendly bird has all the combined traits of the cockatoo, parrot and parakeet. He can talk, plus is a great whistler and mimic. This recording will not only teach your Cockatiel to talk, but he will also learn to whistle many popular tunes. The scientific sequential lessons will teach your Cockatiel vocal sounds in practically no time at all, and the recording can be used to reinforce what your Cockatiel has previously learned. The lessons each run over 2½ minutes a piece, and then are combined into sentences. By learning the lessons your bird will have a large vocabularly and you will find this will be only the beginning of what he is capable of learning.

HISTORY OF THE COCKATIEL

The Cockatiel (Nymphicus hollandicus) is a native of Australia and was introduced to the United States by way of Holland and England. He is a very hardy bird and easy to tame. Besides learning to talk and whistle, these birds are quite capable of learning to do tricks. They are very gentle and affectionate, and they become very attached to their owners. This breed is readily available and are quite inexpensive. The Cockatiel is believed to be the connecting link between the larger Cockatoo and the smaller parakeet.

The males have bright yellow on their faces and chests. This appears at about six months of age. Each cheek has a bright orange circular patch. The underparts of the tail is a dark slate color. Females have less yellow and the tail feathers are stripped or barred. The male appears slimmer and longer than the rounder appearance of the female. It is almost impossible to tell the difference between the sexes until these colors appear.

A grown Cockatiel is between eleven and fourteen inches long and will have a wing span of about sixteen inches. Cockatiels may nest at a year, but usually two years is the average. Their lifespan in captivity is between ten and fourteen years.

TEACHING THE COCKATIEL TO TALK AND WHISTLE

First of all, only solitary birds make the best talkers. It is almost impossible to train pairs to talk, as they are more interested in each other. The key to training is patience, perseverance, and repetition. Each training session should be 20-30 minutes a day. It does not matter what time a day the session is held, but it should always be at the same time each day. Some people recommend that the cage be covered so the bird will not be distracted by movement in the room. You will find that the first word or phrase will be the hardest. Once this is learned, others will come faster. It will help to supplement the lessons by repeating the phrase you are currently teaching when you are near the cage. Under no circumstances should you ever punish a bird for refusing to talk. In fact never punish a bird for any reason, as showing a bird affection is the only way to succeed in training.

TAMING YOUR COCKATIEL

Talking birds usually learn faster when they have trust and confidence in their owners. The main objective of taming is to get your bird accustomed to handling. Before attempting any handling, the Cockatiel should have it's flight feathers clipped to prevent it from flying. Your local pet store or bird shop can do this and they can teach you how to do it yourself. Also there are books on the subject. Clipping will not harm the bird and the feathers will grow back in about six months.

The first step in taming is to get your Cockatiel to sit on your finger. When your bird is sitting on his perch, put your finger against his body just above the feet and push it gently forward and upwards. The bird will then step forward onto your finger so as not to fall backwards. Once you can handle your Cockatiel you will find that he will enjoy sitting on your shoulder and being petted.

As mentioned before Cockatiels and other talking birds learn by repetition and patience on the part of the owner. You will also find that giving a treat reward for doing something right is also beneficial. There are many excellent bird books on the market today and it is strongly recommended that you obtain a few for your library.

HEALTH AND DISEASES

Besides information found in books, you will find your best source on your Cockatiel's health is a pet store that specializes in birds. Other bird owners and breeders can also help you with health problems. Proper diet, exercise, adequate housing and cleanliness are essential to a healthy Cockatiel. You should always be alert to disease and health problems, most of which are self-evident. Some of the common symptoms of health problems are: abnormal temperature, constipation, diarrhea, listlessness, coughing, vomiting, abnormal stool color, blood in the stool, parasites, external bleeding, etc. Anything that appears abnormal should be checked out immediately before a serious situation occurs.

FEEDING AND DIET

Cockatiels are very easy to feed and their diet is rather simple. You can feed a commercial budgie or parakeet mixture and sunflower seeds. This should be supplemented with fresh greens. Store all seeds in air tight containers to keep them dry. Greens can consist of wild grass, dandelions, foxtails, etc. However, do not use any that have been exposed to insecticides. They also like fresh peas, spinach, carrot tops, celery, corn, lettuce and watercress. Remove uneaten greens daily. Be sure the greens are washed with water before feeding. Fresh fruits are allowed, but usually Cockatiels do not relish them. They also need a cuttlebone that can be attached to the cage. Another very essential item is grit which can be obtained at a pet store. This should always be available as it is stored in the gizzard and aids in grinding up the food so it can be digested. Put grit in a container on the floor of the cage. Keep it filled and clean. Naturally your Cockatiel should always have fresh, clean water available at all times.

These are easy rules to follow. With proper care, you will have a friend that will be a real family member. PET Records also has other training records, tapes and cassettes that will help your Cockatiel to continue his vocal education. One is "Train Your Bird to Talk" which includes 14 lessons. Another is "Make Your Bird a Star" which teaches him to sound like various movie stars. "The Multi-Lingual Bird" teaches birds to speak phrases in foreign languages. There is also a beautiful album for canary lovers.

William Patterson - Syndicated Pet Columnist

All PET Records are available on cassette and eight track tapes

Also available on PET Records

MAKE YOUR BIRD A STAR
(Train a bird to sound like movie stars)

THE COMPLETE CANARY ALBUM
(For Breeders and canary lovers)

THE MULTI-LINGUAL BIRD
(For training your bird foreign languages)

TRAIN YOUR BIRD TO TALK
(For training talking birds)

Produced, recorded & mixed by: Peter E. Tavis • Voice by: Kelly Jean Peters • Whistling by: Muzzy Marcellino • Cover art by: Wayne Smyth
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IAN NORTH

RAPE OF ORCHIDS

CHEP/MOD

TERRIBLE PARABLE BY OF & IN KEN NORDINE

AN AGING YOUNG REBEL
[illegible]ED WHAT'S HIS NAME
[illegible]ED TO BE DIFFERENT
WHILE HE STAYED THE SAME
AND HE COULDN'T, HE JUST COULDN'T
NO MATTER WHAT HE WOULD TRY
TOLD BY HIS MOTHER
AN AGING OLD THING
BETTER GO SEE CLEVER
YOU GIVE CLEVER A RING
WHICH HE DID...CALLED HIM UP
JUST SO MOMMY WOULDN'T CRY
CLEVER HEARD HIS STORY
BOUT DIFFERENT AND THE SAME
THEN HE SAID I'M SORRY,
THIS SOME SILLY GAME?
NO, IT AIN'T...LIKE MOMMY SAID
YOU GOTTA STRAIGHTEN OUT MY HEAD
CLEVER YOU'RE SO CLEVER
IS YOUR CLEVERNESS ENOUGH
CAN YOU HELP THIS AGING REBEL
DO YOU REALLY HAVE THE STUFF
BETCHA DON'T HAVE, BETCHA BREAD
THAT YOU'LL PASS THE BUCK INSTEAD
CLEVER SENT OUR HERO
TO A CROWDED FUNNY ROOM
WHERE A CROWD OF CUNNING LISTENS
IN GIGGLES IN THE GLOOM
IS THAT YOUR PROBLEM? AGING REBEL
DON'T YOU KNOW THE SCORE?
WHAT'S THIS REBELS NAME?
ARE YOU CRAZY, DO YOU THINK THAT
YOU CAN CHANGE THIS SILLY WORLD?
BETTER SEE YOURSELF A SHRINK
CUNNINGLY THEY ARGUE 'BOUT OUR BOY
LOOK WHO'S BREAKING DOWN THE DOOR
NOW RUNNING DOWN A DARK
DIABOLICAL AWAITS
GRABS HIM BY THE ANKLE
ISN'T THAT LIKE FATE
LEGGO...OH; NO...WOULD YOU?
DIABOLICAL INSIDE?
DIABOLICAL LAUGHS
IN AN ALLEY FULL OF SOOT
NEVER LET YOU GO
GONNA LOSE YOUR LITTLE FOOT
FORGET THE SAME, YOU'LL BE
DIFFERENT NOW...
SOMEWHAT SHORTER ON ONE SIDE
PANIC IN HIS BRAIN
PULLS AND TUGS HE GETS AWAY
BUT LOSES HIM A FOOT
A DARK AND EVIL DAY
SEE HIM RUNNING, LIMPING BLOOD
TO SOMETHING SOFT IS JUST A HEAD
THAT SOMETHING SOFT IS GENTLE
NOW HE'S FALLEN BY HER SIDE
SHE COMFORTS HIM WITH KISSES
HE DREAMS OF SUICIDE
SEE WHAT HAPPENS...AGING REBELS
IN A WORLD YOU NEVER MADE
GENTLE IS SO GENTLE
GRABS THE TROUBLE BY ITS ROOT
BANDAGES THE STUMP
CUTS OFF HIS OTHER FOOT
SO YOU SEE IT SEEMS TO ME
A GENTLE KIND OF CRUELTY
AGING REBEL'S OLDER
HE'S FOUND A HIDING PLACE
GENTLENESS HAS FIXED HIM
YOU CAN SEE IT IN HIS FACE
CAUSE HE'S...
FOOTLESS AND FANCY FREE
THINK HOW HAPPY
MOM'LL BE
FOOTLESS AND FANCY FREE
THINK HOW HAPPY
MOM'LL BE
(FADING)
FOOTLESS AND FANCY FREE
THINK HOW HAPPY
MOM'LL BE

©1971 KEN NORDINE

This collection is assembled from four Ken Nordine albums that were recorded annually from 1957 to 1960. I first heard them in the very early sixties on Mort Fega's New York jazz show. I haven't been able to get them out of mind ever since.

When I began doing FM radio in Philadelphia in 1966, I played Nordine from time to time and always received great reactions from enthusiastic listeners. Through the years I would encounter others, usually musicians and disc jockeys, who were also desperately addicted to these unique verbal offerings. In fact, at one concert in early 1970, Tim Buckley unexpectedly burst into a recitation of "Miss Cone" and "Down The Drain". Hopefully, the release of this record will greatly expand this cabal of Nordine fanatics.

Ken Nordine has made his living for many years by applying his gifted voice to the lucrative field of television and radio commercials, film narrations and other anonymous endeavors. On the artistic side, he once had a legendary show in Chicago, giving poetry recitations and reading horror tales. Aside from these four albums, all issued under the banner of "Word Jazz" for Dot Records, Nordine also recorded "Love Words" with convincing recitations of standard love songs. In the early sixties, he made two less interesting albums for Philips and appeared on H.P. Lovecraft's second album. He is alive and well in Chicago, cutting commercials and feeding his fertile mind.

Upon one's first listening, one might find it shocking that such sensitive, relevant and spaced-out material was done in the late fifties. But this period was the creative foundation for the mass 'underground' culture of the imitative sixties. Lenny Bruce, Jack Kerouac, Allan Ginsburg, Larry Rivers, John Coltrane, Miles Davis, Chuck Berry and many others were the innovators that set the scene for the white subculture of the next decade. So was Ken Nordine.

He uses his voice brilliantly to deliver vignettes so universal and timeless that they are always personal and timely. "You're Getting Better" captures the egotistical paranoia that is so common today. "Flibberty Jib" deals with ever revolving door of superstars. "Down The Drain" predates our fascination with acid and hallucinogenic drugs. And so on and so on.

Nordine has not forgotten these masterpieces and has expressed interest in doing more. In fact, he recently adapted "Flibberty Jib" to a beautifully animated Levis television commercial.

The best description of what Nordine does comes from the liner notes of Son Of Word Jazz (1958), in which Nordine writes, "Word Jazz is a thought followed by a thought followed by a thought ad infinitum, a kind of wonder-wandering. I love to wonder-wander. It's what I am; it's what we all are. The Word Jazz albums are existential facts of some of my thought-travels, collections of the truths, half-truths and fractions of truths that I wonder about.

"One truth: I think everybody is much more complicated than he thinks he is. But as complicated as we are, I think we have a greater need than ever for simplicity. We may be able to get as far out as the moon, but we had better develop an escape velocity for some of the problems that are pretty far in. Problems like getting along with each other and with ourselves, the many selves of which each self is constituted...

"To do this, I think we need simplicity, a wisdom that will allow each of us to allow himself to become whatever thing he should become. That's what I'm trying to do with Word Jazz: to be my complicated and multiordinal self in as simple and understandable a way as possible."

In producing this record, I tried to select the most powerful and timeless of Nordine's material and program it in a specific sequence. I have done only slight editing and used the technically best master available on every selection.

Discographical information: "What Time Is It", "The Vidiot", "Roger", "Hunger Is From", "Looks Like Rain" and "Flibberty Jib" are from Word Jazz (Dot DLP 3075) recorded in the spring of 1957. The musical personnel are Fred Katz: leader and cello; Paul Horn: woodwinds; John Pisano: guitar; Jimmy Bond: bass and Forest Horn: drums.

"Miss Cone", "Outer Space", "Down The Drain", "Anytime, Anytime" and "Lemming" are from Son Of Word Jazz (Dot stereo DLP 25096) recorded in the spring of 1958. The musical personnel are Fred Katz: cello and leader; Paul Horn: woodwinds; John Pisano: guitar; Hal Gaylor: bass; Red Holt: drums and Richard Marx: piano.

"Mr. Big", "Smerd", "Busy-It-Yourself Time Capsule", "Manned Space Capsule" and "The Whistler" are from Next Word Jazz (Dot DLP 3196) recorded in the spring of 1959. The musical personnel are Richard Marx: leader and piano; Victor Vallenari: reeds; John Gray: guitar; John Frigo: bass and Jerome Slosberg: drums.

"Reaching Into In", "Fireflies", "Confessions of 349-18-5171", "You're Getting Better" and "Original Sin" are from Word Jazz Volume Two (Dot DLP 3301) recorded in the spring of 1960. The musical personnel are Richard Campbell: piano, vibes and leader; Ken Soderbloom: woodwinds; Emmet Frazier: bass and Bob Frazier: drums. "Pacing" is also from this session, but has never before been released. Tom Mack supervised all four albums.

As Nordine wrote on the liners of Son Of Word Jazz, "There are two ways to listen to this album. First, by just listening; the other way is to watch someone else listening. I hope both ways bring you joy."

A special thanks to Bob Krasnow for being so receptive to the idea of this album and then for pulling off all the legal nonsense to make it possible.

Michael Cuscuna

SIDE ONE

1. **ORIGINAL SIN**
2. **WHAT TIME IS IT**
3. **DOWN THE DRAIN**
4. **REACHING INTO IN**
5. **LEMMING**
6. **FLIBERTY JIB**

SIDE TWO

1. **THE WHISTLER**
2. **BURY-IT-YOURSELF TIME CAPSULE**
3. **HUNGER IS FROM**
4. **SMERD**
5. **ANYTIME, ANYTIME**
6. **PACING**

SIDE THREE

1. **FIREFLY**
2. **OUTER SPACE**
3. **MANNED SPACE CAPSULE**
4. **THE VIDIOT**
5. **MISS CONE**
6. **MR. BIG**

SIDE FOUR

1. **CONFESSIONS OF 349-18-5171**
2. **ROGER**
3. **LOOKS LIKE RAIN**
4. **YOU'RE GETTING BETTER**

PRODUCED BY MICHAEL CUSCUNA

Album photography & design by
Barry Feinstein & Tom Wilkes for
Camouflage Productions

Inside photo by Ray Hasch

BLUE THUMB RECORDS, INC.
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A Gulf + Western Company

Produced by Peter Tevis

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LPS 3137

Train Your Bird To Talk

FOR TRAINING

PARRAKEETS, PARROTS, MYNAHS, AND OTHER TALKING BIRDS

Side One

HELLO
HOW ARE YOU
HELLO, HOW ARE YOU
HOW ARE YOU, FINE THANK YOU
PRETTY BIRD
HELLO PRETTY BIRD
WHO ARE YOU

Side Two

GOOD MORNING
SEE YOU LATER
BYE BYE, SEE YOU LATER
HI BABY
I LOVE YOU
GIVE ME A KISS
WHAT'S YOUR NAME

Training Method

Birds are mimics and learn through repetition, association, and conditioned responses. The process of teaching a bird is simple but time consuming without this record. The bird must hear over and over again the words and phrases desired he learn. This record allows you to teach the bird to talk without you being there Selections from the record should be played to the bird at a selected time of the day or evening. Pick a time when the bird has the least distractions. It may also be an aid to cover the cage during the lesson periods. If your record player will automatically replay the record you can let the lessons replay over and over again. The longer the lessons, and the more frequent, the more quickly your bird will learn to speak. Once a bird has started to talk you will find that he picks up more and more phrases from sounds overheard in the home in a much shorter period of time

This record consists of fourteen commonly used words and phrases, each repeated in stereo for over three and a half minutes. The phrases are grouped together in a way that if your bird says them together or mixes them up they will make understandable sentences. It would be best to teach each of these phrases separately, at least in the beginning, but it is also possible to let the record play all the way through Lessons should last for twenty minutes a day but longer lessons are even better. It will also help in training for you to say the phrases in your own voice when you are around the bird. In this way he will transfer the phrases to you and will respond to your presence by repeating his lessons. Each time you approach the cage say the phrase you wish the bird to learn and when he has learned it go on to the next phrase

A woman's voice has been used on this record because a female voice is easier for a bird to understand, but in time the bird will mimic your voice. Some birds may rearrange the phrases or lose some of the words in the phrases as the lessons proceed and so it will be necessary to review the lessons from time to time. But this is easily done just by playing the record for the bird

A bird will readily take to lessons if he is somewhat trained and relaxed around you The training of all Parrot-like birds is basically the same but more caution should be used when dealing with larger birds. For training, the primary flight feathers of the bird should be clipped so he cannot fly. This process does not hurt the bird in any way but makes it more dependent on its human friend Clipping wings is a simple job and there are many books available for learning, or they can be clipped by the local pet shop owner. The clipped feathers will grow back in about six months. In most cases it is a good idea to keep the bird's wings at least semi-clipped so he cannot fly into a window or escape Semi-clipped wings will slow the bird down and lessen his desire to fly After the bird's wings have been clipped he will not understand his inability to fly so it will be necessary for you to be careful the bird doesn't fall from a high place

The first step in training is to get the bird to sit on your finger or a stick held in your hand. It is natural for a bird to want to step forward and up and so you can accomplish finger training by pushing your finger gently and slowly under and up into the chest as if your finger was a perch At first the bird will attempt to move away but if you are slow and patient and relaxed the bird will soon relax and respond to your finger. As this happens you can slowly lift him away. The bird may try to escape but when he realizes he is dependent on you due to his clipped wings he will soon sit relaxed in your hands. It is most important that you do not show fear. Understand that Parrot-like birds reach out for your finger with their beak first The reason is not to bite but basically to test the surface on which they are going to step to see if it will support them.

A young Cockatiel can be trained in about an hour, and a Parrakeet in about the same time. The procedure for training larger birds is basically the same although some caution should be used due to their strong beaks. In the beginning it is wise to teach the larger bird to sit on a perch held in your hand. This will not only build confidence in the bird but you will also gain confidence. At a later stage you can substitute your fingers or wrist by gradually moving your hands towards the center of the perch while talking softly until the bird has no place to stand except your fingers You may want to wear a glove during the initial phases of this training but discard it later as you and the bird learn to trust one another

It is also a training aid to hand-feed your bird occasionally, and do be sure your bird is getting a healthy, well rounded diet. It is IMPORTANT to never punish a bird. Training and affection are accomplished through associating kindness, patience, and a sense of relaxation to your bird. If you punish a bird in any way he will only learn to associate the fact that you are dangerous and an enemy. The bird should also not be manhandled. Some birds do not like being bodily picked up, especially with your hands over the wings, but there are exceptions to this. Do not be overly timid around your bird. Parrots use their beaks as we use our hands and so an outstretched beak is not necessarily a hostile action. To flinch from a bird can actually teach the bird to bite because it is frustrating to him to be reaching out to a perch or hand that is quickly taken away. Timidity in an owner results in frustration in the bird

This record has been recorded so that the lessons will bounce from speaker to speaker in a stereo system to increase a bird's interest, but the record will work just as well played mono. If the above training method is followed and the recorded lessons are played for your bird on a regular basis, your bird will soon be happily talking, and that will only be the beginning of what you will hear from these clever and lovely mimics

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Cover design and
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STEREO DSS 5006

ALL THE REAL HOWARD HUGHES PLEASE STAND UP?

TURN IT UP!

Dave Barry & Company

DOUBLE SHOT

& WHIZ

STEREO DSS 5006

Side 1

1. PRESS CONFERENCE	(2:37)
2. MEDICAL CONTRIBUTIONS	(3:30)
3. WRITE ME A LETTER	(:33)
4. COUNTING MONEY	(3:15)
5. WOULD YOU LIKE TO BE PRESIDENT?	(1:45)
6. DRY HOLE	(1:38)
7. UNEMPLOYMENT LINE	(5:33)

Side 2

1. INTRODUCTORY REMARKS	(3:30)
2. H. H.	(2:30)
3. TESTIMONIAL DINNER	(6:08)
4. DO YOU WANNA DATE?	(1:03)
5. THE DAILY ECHH	(2:30)
6. IN THE SWISS BANK	(:20)
7. PLASTIC SURGERY	(1:28)
8. POKER GAME	(2:10)
9. PUBLISHER'S OFFICE	(:40)

Publisher: BIG SHOT MUSIC (ASCAP)

DOUBLE SHOT & WHIZ

The Cast
(in alphabetical order)
DAVE BARRY
NORMAN BARTOLD
EDDY CARROLL
PAUL DUBOV
CONNIE HUNTER
STANLEY RALPH ROSS
and special guest star
SELMA DIAMOND

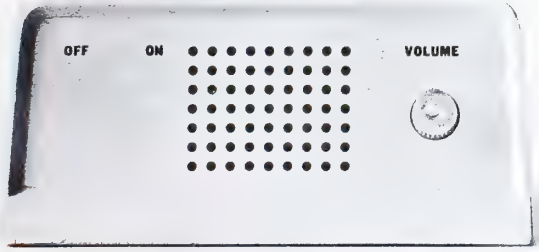
The Writers
MARTIN A. RAGAWAY
with
ARTHUR PHILLIPS
STANLEY RALPH ROSS
MILT ROSEN

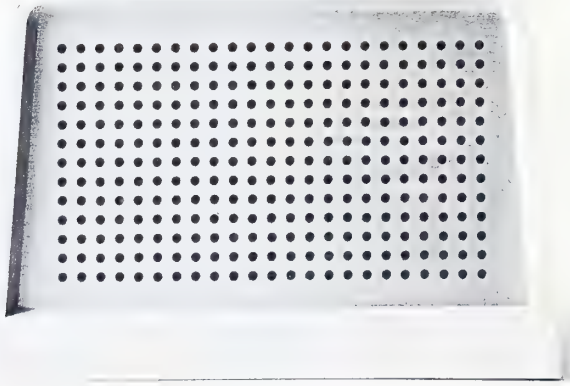
Produced by HAL WINN & IRWIN ZUCKER
for Double-Shot Productions
Recorded Live at U.A. Studios,
Hollywood, California

Engineer
BERT AGUDELO

Mixing
GARY ULMER

Editing:
CHARLES UNDERWOOD,
MAURICE ROGERS





This album is dedicated to the American sense of satire/DOUBLE SHOT/WHIZ RECORDS • 6565 SUNSET BLVD. • HOLLYWOOD, CA 90028

Printed in U.S.A. © 1972/Photography & design by Barry Feinstein & Tom Wilkes for Camouflage Productions

A New Comedy Album from the Writers and Producers of "THE FIRST FAMILY," "YOU DON'T HAVE TO BE JEWISH," and "THE NEW FIRST FAMILY, 1968."

STEREO
SD 8178

BOB BOOKER & GEORGE FOSTER
PRESENT

THE HANDWRITING ON THE WALL
(THE SOUNDS OF GRAFFITI)

Created and Compiled by

JACK RAYMOND

Narrative by

JACK RAYMOND

and

HASKELL BARKIN

Produced by

BOB BOOKER and **GEORGE FOSTER**

Production Supervisor ..... ROBERT MACK

Recording Engineer ..... RICHARD MAYS

Associate Producer ..... ELLEN JONAS

Assistant to the Producers..... KATE HIGGINS

Cover by ..... SERGIO ARAGONES

This album was recorded LIVE in mono and stereo at Fine Recording Studios, New York City, January 9, 1968

A Production of THIRTEEN PRODUCTIONS, INC., New York City

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ATLANTIC RECORDING CORPORATION,
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SIDE ONE

1. **THE SOUNDS OF GRAFFITI** 1:50
2. **THE HIPPIES** 2:45
3. **SEX** 2:40
4. **ADVERTISING** 2:02
5. **HOMOSEXUALS** 2:40
6. **RELIGION** 1:45
7. **"UNDERNEATHS"** 2:05

SIDE TWO

1. **POLITICS** 2:59
2. **PERSONALITIES** 1:51
3. **CIVIL RIGHTS** 1:55
4. **MORE "UNDERNEATHS"** 2:00
5. **WAR** 2:27
6. **BUMPER STICKERS** 1:14
7. **WHIMSY** 3:34

Completely conceived, written and performed by Tommy Koenig, with the exception of musical instruments and an occasional voice.
Produced by: Stephan Galfas
Engineered by: Cliff Hodsdon
Recorded at: House of Music—West Orange, New Jersey
Mastered by: Bob Ludwig at Masterdisk—New York City

STORY SYNOPSIS AND OUTLINE

THIS SIDE WON

1984 Tommy Mania/Farewell Concert
—The Fans
1986 Newsfile/The Vigil
—Geoffery and Leicester's Ritual Remembrance
1985 News—Alien message
—Public Service Announcement from the American Mental Association
—SONG—"ALIENS—WE ARE HERE"
—Dee Jay from WILD
—60 Seconds
—Presidential News Conference (1985)
—Showered
—Dee Jay from WIOD—Rock Hotline
1964—Ed Sullivan Show—Beatles—The Real Story
—Song—"BABY BOOM BABY"

ALIENS (We Are Here)

Hey Hey Mister
Can you tell me how to get to the nearest bank
Uh, no cash machines
I got traveler's cheques, No, I never leave home without them

Hey Hey Sister
Can I hop in and ride in your machine
(What's your MPA Mileage Rating?)
Yes, you can touch my gills just as long as you tell the rest of the girls that...

We are here
We found our own space and it's here
We'll settle down and live for years
We're gonna find us some wives and have kids, kids

We ain't from Mars
We're an alien band of guitars
Who never got to borrow Daddy's car
Or let our hair down at night in the bars

We ain't far from here
But our planet has no atmosphere
Or the pants with the names on your rear
And we heard that you got really good beer

We are here
The Oldies say "Wait" but we're here
So dry your eyes and wipe your tears
As you realize your fears

(Wailing Voices)

We'll be your model conquerers
We only want what we need
We've seen everything that we want
Picking you up on TV

We'll visit Paris, Paris
Intercourse, Pa.
St. Louis, Misery
And Waiamea Bay

We are here
We are here
We are here
We are here, etc.
A-L-I-E-N-S

BABY BOOM BABY

Baby Boom Baby
Do you know who he is?
He's a baby boom baby
He got his name on a list

Baby Boom Baby
See him blowing a kiss
Is the baby boom baby
Just accepting what is?

Don't kid
The Kid
He can tell when there's something wrong
He's real
And sometimes feels
So confused
Like he's being used

Baby Boom Baby
Got the world on a string
It's the baby boom baby
Changing everything

Baby Boom Baby
Leave it all up to him
And the baby boom baby
Never see you again

(He's) On fire
On the wire
And he don't know how he got this far
They schooled him
They fooled him
Did someone say
"Let's drop the big one now"?

Baby Boom Baby
With his hands on the wheel
And the baby boom baby
Says he's ready to deal

Baby Boom Baby
Baby Boom Baby
Baby Boom Baby
What's with the baby boom baby?

TOMMY KOENIG—The Real Story

A tongue-in-cheek satire based on life in mega-stardom. Set in the future, TOMMY KOENIG—The Real Story is a retrospective of the uniquely glorious-yet-absurd career of Tommy Koenig, spanning the years 1984 through 1996, with a brief trip back to 1964.

Cover Concept: Charles Sitzer and Tommy Koenig.
Art Direction: Charles Sitzer—New York City/St. Louis
Helpful Hints: Lora Steffan
Cover Photograph (inset): Gary Baker
Back Cover Photograph (from TK's Bar Mitzvah)—Hunter Studios
Front Cover Photograph—Matthew O'Shea/St. Louis
Air Brush—Nick Spencer/N.Y.C.
Album Coordination—Music Connection, NYC

TOMMY KOENIG ORCHESTRA (TKO): Larry Fast
Mark Cretella
Dave Moscara
Dennis Moscara
Keith Peed
Don Reagan

Occasional Voices: Ann Janowsky, Ellen Jacobson, Stephan Goldfish

Propaganda: Steven Saporta—New York City
In LA: Tom Barad/Sam Christensen

Thank you. Sal Vasi, Michele Galfas, Irene Conrad, and the great people and things at House of Music, Jon Waxman, Chris Hollis, Don the Swan, Terry Shaddick, Rick Melick, Jack Rouben, A Band Called Carl—Rosenberg, Cedar and Rhythm, Rob Blass, Doug Sloan, Howie Lipow, Randy Bitz, Gary DeLena, Michael Schanzer, Mitch Stuart, Nairobi Sallcat, Bernie Worrell, Jesse Rae, Keith Garde, The Cruz Bros. and Sis, Rascals of N.J., Peter Casperson, Priscilla Sims, Sandy Ginsberg, David and Sara Saporta and of course, Mom, Dad, and Bro Koenig.

Hands To: Bob and Leslie Vannetti, Gary Shaw, Ricky Stoutland, Elaine Lew, Quanie Lewis, Nancy King, Mark Sawyer, Barbara Moroz, Lizabeth Bowen, Chris Gray, Jim Swift, Dexter Padgett, Edward Tricomi, Suzy?

The Real Tommy Koenig Fan Club: write to: 134 West 86 Street/Suite 2B/New York New York 10024

They laughed at me in 19
I was trying to be famous
clothes and maybe eat ou
thought it would get this b

I used to open for famous
cans and if I was lucky, co
concert). The way I looke
it. All that changed. Instead of
to stand in for them, doing im
make it to a concert, or so the
still can't believe they caught me and the fuss everyone made. Sheesh.
Everyone started to wonder what was real and what was made up and I got credit for almost everything. It got out of hand.

Today, the mania continues. I don't have to stand in for stars anymore. I am one. Maybe the biggest, huh? But hey, don't worry. I'm still the humblest guy I know (I'm so humble I should be famous for it). Fame. Fame is what others give you. Success is what you give yourself. What can I say then, but Thank You.

(IMPORTANT NOTE: This is the revised 1996 "Tommy Koenig—The Real Story" album. At this date, Tommy's whereabouts are unknown, although it is common knowledge that he disappeared two years ago.

This album is dedicated to his memory and his return.)

THIS SIDE TOO

1984 Walter Cronkite Report
—SONG—"1984"
—Empty Video Music Channel—Enid Blackdeer
—Rolling Stiff Magazine Radio Interview
1988 Walter Cronkite
—Dee Jay Radio Interview with Baby Jimmy Miserable (1988)
—Boy George Burns
—Manny More WOLD—Radio Interview with Baby Jimmy Miserable (1992)
1994 Walter Cronkite
—HELP!!!! (Farewell Speech)
—SONG—"LIVING ON THE EDGE"

1964

Sleepin' on the floor
You're really ripped, you're ripped, you're ripped
'Cause in 1954
You said, "Di dip di dip di dip"
And in 1964
You took a Yippie dippy trip
Then in 1974
You think you're hip, you're hip, you're hip
Well it's 1964—1964—1964

Stayin' in bed till four
So baby-scared to leave the crib
You were the first to do it, but
You don't remember what you did
You weren't lookin' very sharp
On how your future might be lived
Can the mirror tell your fate
When you got your nose in it?
1964—1964—1964—1964

Can't stop to go shopping
Can't stop to look around
Can't stop to talk shop you
Can't stop to 'check it out'

Sleepin' on the floor
You're really ripped, you're ripped, you're ripped
'Cause in 1954
You said, "Di dip di dip di dip"
And in 1964
You took a Yippie dippy trip
Then in 1974
You think you're hip, you're hip, you're hip
Well it's 1964—1964—1964

LIVING ON THE EDGE

I'm living on the edge
Don't think I'll ever get over
I'm out on my own
But I keep looking back over my shoulder

The world goes on around
But I can't descend
I take my piece of ground
And stick out my chin

Living on the edge

I'm living on the edge
I'd like to think that I'm bolder
I want to live without regrets
At least till I'm older.

I'm living so outside
I can't pretend
That I'm not so scared
I'll never come in

Living on the edge

I'm living on the edge
I can't go back or move forward
I've got to do what is right
Take it moment to moment

The winds will blow again
And I can hold on
But should I let go
I know where I'll end

Living on the edge

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WILLIAM MINKIN and WILLIAM SHERIDAN PRESENT

THE WASHINGTON HILLBILLIES

WITH JEFF ALTMAN

featuring:

Ronnie Claire, George Memmoli, Nellie Bellflower, Michael Mislove, Shep Menken, Kurt Taylor, Steve Spears, Stuart Dillon, Sharon Obeck, Dave Anderson, Bill Sheridan and Billy Minkin.

On January 21, 1977, the Carters became the new First Family in Washington. On January 22, 1977, we began planning our album. For the first time in many years, fun returned to the White House and the American public began first to relax, then to smile, and now, finally, to laugh with the Washington Hillbillies.

This project was fun right from the start. It was conceived by friends, written by friends, performed with friends, and we hope it will make many friends throughout the country. It's not pompous, it's not bitter and it's intended only to amuse.

Our special thanks to the people of Casablanca Record and FilmWorks for their support and cooperation; to our friends the actors, for their dedication and talent; to the women in our lives for their patience and understanding; and, to the Carters, one and all, for their genuine wit, wisdom and sincerity. — THE PRODUCERS

Jeff Altman

SIDE 1

Phonemate #1 — Dave, Jeff
Fireside Chat — Dave, Jeff
T.V. Offer — Jeff (as all voices)
Stud Beer — Bill, George
Planning A Vacation — Ronnie, Jeff
Kentucky Fried Carter — Jeff, Steve, George
King Pong — Jeff, Shep
Getting Off — Jeff, George
Bobby and The Prez — Billy, Jeff, Nellie
Bedtime Story — Ronnie, Nellie, Jeff

Ronnie Claire, Jeff Altman, George Memmoli

Bill Sheridan, Jeff Altman

The Writer — Producers

Bill Sheridan has been writing and directing for ten years, primarily for radio, television and film. He has also appeared in more than two hundred commercials, is a musician and songwriter, loves his son, hates broccoli and looks forward to a two-day work week.

William "Bill, Billy, Willie" Minkin as he is known to many is a multi-faceted Renaissance man. The fact that his mind is still in the 13th Century doesn't help either. He has been a writer, actor, director, comic, radio personality, recording artist and voice impersonator and is often asked who he can imitate best. He believes he does the best Jeff Altman on both coasts. Although he has known his partner for thirteen years, he married his lawyer instead. He looks forward to a two-hour work week.

The Talent

Jeff Altman is funny, creative, talented and a little crazy. But he's a professional through and through and in half the time it would take a lesser talent, he learned the material, worked on the Carter voice and kept the rest of the cast laughing during the roughest of times. To make it even more amazing, Jeff also did the voices of Nixon, Rockefeller, Ford & Agnew. Thanks, Jeff.

SIDE 2

Father Know
Back Talk —
Peanutol — Jeff, Ronnie
Phonemate #2 — Jeff
Press Conference — Jeff, Mike, George, Kurt, Shep, Stuart, Sharon
Welcome Home Carter — Jeff, Mike, George, Kurt, Nellie, Billy
Playback — Ronnie, Jeff, George, Bill
Washington Peachtree Reel — All

Kurt Taylor, Nellie Bellflower, Jeff Altman, Shep Menken, George Memmoli

Written and Produced by: William Minkin and William Sheridan
Mixing & Recording Engineer: Jimmy Hite
Music Director: Len Coltun
Remote Taping: Wally Heider Recording (Bill Broms)
Tender Legality: Ina Lea (Meibach), Bob Casper
Technical Assistance: Sheridan-Elson Communications, Inc.
Place: The Comedy Store West, Westwood, California February 22, 1977
Production Assistants: Matt Kramer & Sharon Obeck
Mastering: Allen Zentz
Front Cover Photograph: Ron Slenzak
Location Photographs: Stephen Mislove
Graphics: Gribbitt!

Michael Mislove, Nellie Bellflower, Jeff Altman, George Memmoli

Billy Minkin, Michael Mislove, Jeff Altman, George Memmoli

Comedy

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MERCURY • HOW TO SPEAK HIP/DEL CLOSE AND JOHN BRENT

MERCURY STEREO

OCS 6205

how to speak HIP

how to speak HIP

BY DEL CLOSE AND JOHN BRENT

INTRODUCTION

This is your Hip manual. Use it carefully and wisely. Carry it with you as you set out to investigate for yourself the fascinating world of hip.

In this manual you will find a Dictionary of Hip. A thorough reading of this dictionary will familiarize you with a number of useful Hip expressions, since it is simultaneously a dictionary and a phrase book. Many of the more tricky words are used in sentences, much as you might hear them used on "the Hip scene."

It must be borne in mind at all times that Hip is not just a language but an attitude—indeed, a whole culture unto itself. If some of the definitions in the dictionary seem inadequate or puzzling to you, please remember that the true hipster has the Taoist's aversion to pinning down the changing world. To define something completely is to embalm it intellectually. Subtlety of perception is hip—as when a jazz musician blows a particularly "wild" chord change and the hipster voices his appreciation by laughing quietly, or murmuring "Oh, yeah!" But it is hipper to "dig" the change and forget it than to do a postmortem analysis of "just what happened there, musicwise."

THE SCATTER-SHOT THEORY OF HIP COMMUNICATION:

In the English language, we have enormous difficulty with definition. There are entire branches of philosophy and logic devoted to little else but defining terms. Science has all but abandoned English as being too imprecise, preferring the language of Number.

The language of Hip cleverly sidesteps this problem. Where in English we are concerned with communicating *exactly* what we want to convey and nothing else, the hipster is satisfied if what he says manages to *include* what he means. Imagine the difference between shooting at a dime from twenty paces with a .22 rifle, and with a 40-gauge shotgun, and you will have a rough approximation of the difference between English and Hip.

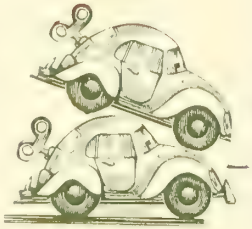
Hip is a language of thundering generalities. It is more concerned with intense emotional states than with specific ideas, and in this respect can be said to be anti-intellectual.

Salty: Angry.

Salty, to jump: To "come on" in an angry way.

Scarf: To eat.

Scoff: To eat. "Scarf" and "scoff" are also used as nouns "Let's pick up some scarf."



Score: To make a successful deal with the connection. Also, to succeed with a girl.

Scuffle: To hustle.

Shades: Sun glasses.

Shaking: Happening. "What's shaking?"

Short: Car.

Short line: Very little money. "I'm hung up behind very short line." "It's a fun gig, but short line." It's a good job, but the pay is small.

Shuck: A con, fraud, or put on.

Scam: A practical improvisation. "How are we going to decorate this coffee house on forty three bucks?" "Take it off your wig, we'll scam it." Don't worry about it, we'll scuffle something together. Also, a synonym for shuck. A fraud may be called a "full scam."

Scene: Where the happenings happen. "When I came back from the coast, all my buddies had split the scene." Also, a party. "Call up some people, we'll make a scene."

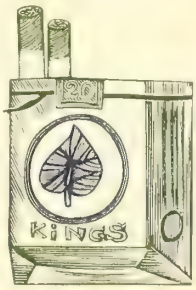
Sides: Records

Slam: Jail. Or, "the slammer."

Something else: Something very good indeed.

Sound: To ask. "I sounded him about a gig, but nothing's happening." I asked him about a job, but there were no openings.

Sounds: Music. "Have you got any sounds at your pad?" Do you have a radio or a phonograph?



Split: To leave.

Square: Conventional, unimaginative. A Babbitt.

Straight: High, or stoned. "Fall by and I'll straighten your head for you." Also, not high, not stoned-down. To "get straight" means to get what ever you need. "Need any bread?" "No, baby, I'm straight." To "straighten" someone means to give him what he needs, or to give him the correct information

Straights: Civilian cigarets.

Stone: Complete, as in "full." "She's a stone freak." "He's a stone pro."

Stoned: Very high.

Stash: A secret hiding place for illicit goods, often elaborate or imaginative.

Strung out: Far gone, physically or mentally. When one's source of supply is cut off, one is "strung out."

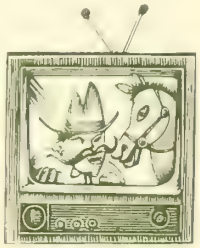
Stud: A male.

Swing, to: To be happy, or successful, or both. To enjoy oneself. To "groove."

Taking care of business: Attending to the annoying but essential practical details of existence without losing one's ability to "swing." The phrase, "He takes care of business" often has the ring of admiration.

Taste: A sample.

Tapped: Arrested.



There you go: A greeting, "Hello."

Tight: On close, friendly terms. "I'm tight with him." He's a good friend of mine.

Tossed: Searched by the police "The man tossed my short and they found a roach That's how I got tapped."

Tough: Very good.

Tough changes: Hard times.

Tube, the: Television.

Turn on: To get high. Also, to become interested in something. "I got turned on to Stendahl in high school, and I dig him *out*, man, he's too much."

Twisted: High. "Straight."

Uncool: Dangerously uncautious.

Up tight: In a difficult position.

Viper: Marijuana smoker.

Wasted: Very high. Also, to inflict physical damage on someone is to "waste" him. "He got into his violent bag, you dig it? so I told him, "Don't come on with me, Jim, I'll do up your head" so he did anyway, so I wasted him."

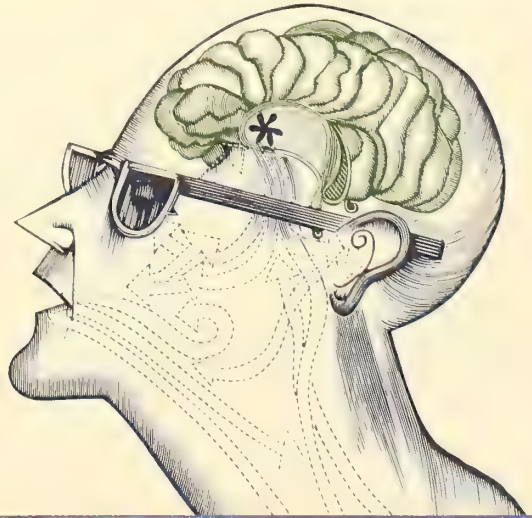
What's shaking?: What's happening?

Wheels: Car.

Wig: Mind. "You can't stop his wig, man, he's got *ideas!*"

Wig, to: To flip happily. "I told him the good news, and he wigged out."

Zonked: Very high, stoned, twisted, wasted turned around, smashed, boxed.



RICHARD PRYOR

WHO ME? I'M NOT HIM

LAFF 198

RICHARD PRYOR
WHO ME? I'M NOT HIM
LAFF 198

In the beginning...

LAFF A198 STEREO

The earth was void and empty too...
There was nothin' here–not a thing to do...
But that was alright–cause we all knew...
There'd be a seven day change–then me–then you...

Now me and you came to pass as a result of all the me's and you's that passed 'ere before me and you...Ya' see..

Man was made from dust. Now Woman (that's Man's companion)–she was made from a rib bone...but...RICHARD PRYOR–he was made special–he was made from the funny bone.

The story unfolds something like this...

One night, many years ago, in the little town of Peoria–(that's a City–Nigga'–P..E..O..R..I..A..–Peoria, Illinois) the Heav-'ns' dar-Ken-ed and a thundous' bolt of litenin' streaked across the sky–and–Gawd, he looked down upon the *heavy* sa*ddd* face-a-man...and HE was not pleased–SO–Ga-wd' said "LET THERE BE LAFF's", and–behold there was RICHARD PRYOR.

The story continues like–this 'ere...

As a small child–RICHARD realized that he had a purpose in life and at a very early age...he set forth upon the road of fulfilling destiny. RICHARD's first triumph (unst-BE-known' to him) was in his own front yard–from there he moved out to the street corners and classrooms. Upon graduating from the classrooms–RICHARD stole the hearts of pool rooms. From there he moved on up to clubs in Peoria and then Clubs across the great United States–into Los Angeles–with the constant ROAR of LAFF-ter following.

Throughout all this time–Gawd followed RICHARD–keeping close watch–and Gawd was pleased. RICHARD's devotion to his Callin' and the manner in which he had accomplished his Accomplishments gave him favor in the eyes of Gawd–and Gawd–because HE was pleased–said–"RICHARD, THOU SHALT BE REWARDED"...and...behold–RICHARD was led to LAFF RECORDS–where he begot record after record and record begot movie after movie which in turn begot him onto the big home screen–where he is able to reach out and touch all Creatures at the same time with the same amount of LAFF-ter and Good Tidings.

Gawd was indeed pleased with himself and declared–"HE IS INDEED THE STAR OF LAFF-TER". Thusfore–that is why we have the "CROWN PRINCE of COMEDY"...RICHARD PRYOR.

BUT...the story continues...ON...like this 'ere.

Ya' know–even today–you can still sometimes find RICHARD on the big-home-screen...BUT...not all the time. Ya' see–he don't be stayin' inside that little box *all-the-time*–the reason is–RICHARD–after so long-gets uncomfortable–a Nigga' gotta stretch and sh — —

So–seein' as how the next best thing to seein' is hearin'–(and it's always wise to plan ahead)–it's a matter of great importance that you have the latest release on LAFF RECORDS...because

When you listen–you'll like it...
and wanna play it again...
You're gonna dig–RICHARD PRYOR's...
"WHO ME? I'M NOT HIM".....

SHELBY MEADOWS ASHFORD

SIDE I

YOU'RE A TRICK
SLIPPIN' IN POO POO
I'M A NEGRO
NEGRO JUDGE
CHAIN GANG
HIPPY DIPPYS
WEASEL
DIRECTIONS
BLUE EYED DEVIL
RELIGION

SIDE II

SUPPER-NIGGER
PASSIN' GAS
COLORED FOLKS
ARMY
WAR
GIT A LITTLE
TARZAN
BIRTH CONTROL PILL
DRACULA
FRANKENSTEIN

CREDITS:
PRODUCER: David Drozen EXECUTIVE PRODUCER: Louis Drozen
COVER DESIGN: Michael Sell ENGINEER: John Cevetello

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LAFF RECORDS
4218 WEST JEFFERSON BLVD. LOS ANGELES, CA 90016
FESTIVAL

TUBBY BOOTS

THIN MAY BE IN-BUT FAT'S WHERE IT'S AT

FOR THE MATURE-MINDED ADULT

RDED LIVE,
ACH.

...TUBBY BOOTS...

"I wasn't born into showbusiness—I blew up in it." That's the way the 380 lb. Tubby laughingly describes his childhood. He was born in Baltimore, Maryland, in '34 to the singing-dancing act, Boots and Barton, who graced the vaudeville stages from coast to coast...and Tubby Boots 'has been on the run' ever since.

Tubby Boots is a young showbusiness veteran, having been in the medium 30 years. At the 'old' age of 8, he started his showbiz career in his parents' act, as a singer-dancer. He quickly outgrew his act, and soon became a comedian because he was so heavy. When Tubby's parents retired, he was 12 and the amiable rotund comedian started doing a 'single'. Since then, he has shown his versatility in theaters, clubs and television round the world...and lists as his friends and boosters, theatrical luminaries including Jose Ferrer, Paul Lynde, Milton Berle, Danny Thomas and Jack E. Leonard, who rates Tubby as his protege.

Late in '67, Tubby shared the spotlite with the divine Sarah Vaughn at the Riviera Hotel in Las Vegas, and garnered rave reviews from the newspaper critics. Forrest Duke, famed columnist and reviewer for the (Bible of Showbusiness, VARIETY, had this to say of Tubby. "He is the comedy-sleeper of the year, and is a must-see attraction." Last year, Tubby was the comedy star of the "Tower Suite Revue" at the Landmark Hotel in Las Vegas, prior to his returning to the Dunes Motel in Miami Beach. The nationally syndicated Tropix magazine in the Miami Herald, quoted : "While big-name stars come and go, one Beach entertainer goes on for ever-Tubby Boots, a 375 pounder with the face of choirboy, and the tongue of a Lenny Bruce."

Flowery notices concerning the majestic talents of Tubby Boots would swell many books. This extremely multi-talented comedian is also a fine singer, dancer, actor, who can do an act in clean fashion as he's done in countless supper clubs and charity affairs. Possessing a heart almost as big as his body Tubby has never refused lending his fine talents to aid any charitable affair-especially if it concerned children of all denominations.

Tubby has "Sand in his Shoes", and makes his home in beautiful South Florida. He's in his 7th consecutive year as headliner of his "Playgirl Revue" at the Dunes Motel on the gold coast in Miami Beach, where he virtually pack's em in nightly.

Although Tubby performs in a 'risque' manner, he is surprisingly sentimental in his choice of patter and song material. His nightclub ad-libs are of rapid-fire pace, and he rates with better comedy minds in the fascinating world of showbusiness. Tubby's sharp witty retorts are stemmed from truisms, and his excellent delivery is in a magical form. This delightful recording may just turn out to be a collector's item. In sum, this is a lively, funny recording aimed at the not-so-timid.

Tubby is a showbusiness name to be remembered. Whether he is brash bold, or risque, he will embrace your heart forever. One must not forget that Tubby Boots possesses a uniqueness that is a rarity in the theatrical world-his clever comedy material which brings laughter to the crowded clubs nightly.

As one national columnist put it so aptly:—"Tubby Boots is definitly an 'Original' in showbusiness. He's One of a Kind'

★★★★★★★★★★★★★★★★★

Technical Credits :

Recorded Live by Tropicana Studios
Engineer – Raul Fernandez Rubio Jr.
Assistant Engineer – Eddy Schaffer
Photos by – Sid Bennett
Press Relations – Sy Shapiro
Musical Director for Tubby Boots at Dunes Motel – Vince Haydock
Musical Arrangments – Sid Engle

SID WEBER

This album is dedicated to the memory of my dear friend and press agent Sid Weber.
Without his aid and guidance this recording could never have been made.

Your fattest buddy

TUBBY

★★★★★★★★★★★★★★★★★

TUBBY BOOTS ★

GOES TOPLESS

"TUBBY BOOTS"

Meet and greet Tubby Boots, who makes his entrance to the recording ranks via this unique record. Tubby is a young, dapper funnyman who weighs in the neighborhood of a fifth of a ton. He was born in Baltimore in 1934, stemming from show business parents. His mother and dad comprised the vaudeville act of Boots and Barton that graced the vaudeville stages from coast to coast.

Tubby Boots is a young show business veteran, having been in the medium 25 year, breaking in as a lad of eight. The amiable, rotund entertainer has shown his splendid versatility in plush bistros, television and in vaudeville. His lists as his friends and admirers theatrical luminaries all over the world, including Danny Thomas, Milton Berle and his mentor and early booster, Jack E. Leonard, who rates Tubby as his protege.

Late in 1967 Tubby shared the spotlight with the divine Sarah Vaughan at the Riviera Hotel in Las Vegas, and garnered rave notices from the newspapers and critics. Forrest Duke, famed columnist and reviewer for the "Bible" of show business, VARIETY, had this to say of Tubby "He is the comedy–sleeper of the year and is a must–see attraction". The Las Vegas Review Magazine said, "Tubby Boots is something different for your eyes to behold. He has to be seen to be believed. The minute he comes on stage, you know he is going to make you laugh and he really keeps the laughs coming".

Flowery notices concerning the majestic talents of Tubby Boots would swell many books. This extremely multi–talented stout comedian is a fine singer, dancer and actor who also can do an act in clean fashion as he's done in countless supper clubs and charity affairs.

Tubby makes his home in the never–never land of fabulous Miami Beach, where he headlines the show in the ultra Dunes Motel, for the second consecutive year. He virtually packs'em in nightly.

Although Tubby performs in a "risque" manner, he is surprisingly sentimental in his choice of patter and song material. His night club ad–libs are of rapid–fire pace, and he rates with the better comedy minds in the fascinating world of show business. Tubby's sharp remarks, witty retorts are stemmed from truisms and his excellent delivery is in a magical form. This delightful recording disk may just turn out to be a collector's item.

In sum, this is a lively, funny recording aimed at the not–so–timid.

Tubby is a show business name to be remembered. Whether he is brash, bold or risque, he will embrace your hearts forever.

One must not forget that Tubby Boots possesses a uniqueness that is a rarity in the theatrical world – – – –

laugh and enjoy yourself.

Sid Weber

HALLELUJAH – I LOVE HER SO – – – B.M.I.
(RAY CHARLES)

THEM THEIR EYES – – A.S.C.A.P.
(MACEO PINKARD–William Tracy–Doris Tauberr)

ROCK A BYE – – A.S.C.A.P.
(J. Young – S.M. Louis – J. Schwartz)

YOU'RE NOBODY TILL SOMEBODY LOVES YOU – – A.S.C.A.P.
(Russ Morgan)

TECHNICAL CREDITS :

Recording Producer – – SOUND ARTS INCORP.
Engineer – FRANK GONZALEZ
Ass. Engineer – – WOODY WOODALL
Photos by – – DICK LE PAGE
Press Relations – – SID WEBER
Musical Director for Tubby Boot's at
DUNES MOTEL – VINCE HAYDOCK

SID WEBER

This album is dedicated to my dear friend and press agent Sid Weber. Without his aid and guidance this recording could never have been made.

Your fattest buddy
TUBBY.

CAEDMON
TC 1455

HURRAY FOR CAPTAIN JANE!
And Other Liberated Stories for Children

Read by Tammy Grimes

Selected by Donna Barkman

SIDE ONE 28:25

Band 1 **Hurray for Captain Jane!**—Jane, in a bathtub fantasy, becomes the courageous captain of a ship 6:42

Band 2 **Noisy Nancy Norris**—Loud, active, exuberant Nancy almost causes her family's eviction. 8:21

Band 3 **Jellybeans for Breakfast**—Two little girls pals (yes!) lead an active real and fantasy life, pretending to do and be just about anything. 3:48

Band 4 **Jenny's Secret Place**—Jenny shares with her brother the secret hide-out where sometimes dreams come true 2:02

Band 5 **Ira Sleeps Over**—Ira, with that rarity, a teasing sister, not brother, is afraid of being laughed at if he takes his teddy bear on his first overnight 7:38

SIDE TWO 28:24

Band 1 **Dudley Pippin**—"Dudley and Louise"—Dudley sweetly saves his friend, a girl, from the big-brother teasing and pressure of having "boyfriends." 1:44

Band 2 **Emily and the Klunky Baby and the Next-Door Dog**—Spirited Emily tries to run away to Dad's house when she's angry at her Mom and her klunky baby brother 12:46

Band 3 **The Dragon and the Doctor**—The Doctor, with the help of her brother, Nurse Thomas, fix a dragon's very sore tail 4:12

Band 4 **Martin's Father**—Martin spends a quiet, loving day with "the best father in the world." 1:30

Band 5 **The Sunflower Garden**—Pipsa, an Indian girl, persists in growing her special garden and bravely saves her brother's life. 8:18

"Say – *any*one could think of *that*,
Jack or Fred or Joe or Nat –
Say, even Jane could think of *that*."

Another gratuitous insult from one of our children's favorites – Dr. Seuss. Actually, Jane is perhaps lucky to have struggled into existence at all, since Seuss folk are almost exclusively Jacks or Freds or Joes or Nats. To be fair, this paucity of female characters pervades all of children's literature, from readers through biography, reference texts straight into fiction.

For instance, from my own early surveys: a nursery school library had 63 books accessible to all. Thirty-five had males as main characters; 9 had female; 1 had both and 18 were non-fiction. Now, of the 35 about males, only two were non-stereotypical, in which boys were not compelled to be active, tough, athletic, dominant; of the 9 about females, only 4 did not portray girls as silly, emotional, passive and decorative ("Shells are for girls. I want a boat," says a boy bear to a girl). And of the 18 presumably objective books, only 6 did not refer to all creatures, great and small, as "he," show the human body only as male, or throw in comments such as "sometimes women are afraid of bats" – this in a factual book about animals – all male, of course.

A close inspection of my own children's bookshelves (a boy's and a girl's) shamefully revealed the same figures: 75% of the story books were about boys, human or animal, with painful sex-role stereotyping in both the fiction and non-fiction and, again, with some outright derogation of females.

Even though these statistics are duplicated in studies of Caldecott Medal winners, Newberry Award winners and children's bestsellers, try some tabulating of your own to get the full and overwhelming impact of the sexist sins of omission and commission in titles, main characters, text and illustrations. "Are-you-a-man-or-a-mouse?" in picture-book land is a Hobson's choice, for even tiny-baby-boy mice are authoritative and adventurous. Count these many active boys and men. And then count for yourself the few extant females – as mommies, grown-up "girls," ladies (never women), all wearing aprons and watching, waiting, waving good-bye as man and mouse go off to seek their fortunes.

There is no way to measure accurately the psychic casualties of this skewed presentation of feelings, abilities, aspirations, role models and, in fact, reality. There is no way to gauge the damage done by books which refuse to recognize the real-life existence of fierce girls, fearful boys, job-holding women and tender men, much less acknowledge our striving for wide-open options for all.

Children need validation, not distortion, of their reality; they also need encouragement to explore their individual choices and potentials. We, as guiding adults, must seek a literature that will help them with this. It is starting to be available, but we must demand and create more. A literature that presents female characters in roles of importance equal to male characters, in which no group, women or others, is stereotyped or demeaned, in which language usage does not exclude female existence, in which children are helped to accept and express all feelings, in which many kinds of cultures, family groupings and problem situations are presented and explored, in which children are encouraged to identify with others, but develop their own specialness.

We must choose our books carefully, increase our alertness to sex-role and other stereotyping, and feel confident in discussing discrimination with our children at whatever level they can understand.

Whether we are ready or not, sex roles are changing, hopefully to non-roles, and we must make sure that we are preparing our children for great flexibility in being men and women of their time, not ours. They need our support and encouragement to define and re-define themselves, for they will all grow up to be people, together, in a difficult world. Let's show them no further limitations of sugar and spice, snips and snails. Let's allow them to show us that womanliness and manliness have beautiful and infinite variations.

ACKNOWLEDGMENTS

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RESOURCES FOR NON-SEXIST CHILDREN'S LITERATURE
Basic Reading:
And Jill Came Tumbling After: Sexism in American Education, Stacey, Bereaud, Daniels, eds., Dell (paper)
Sexism and Youth, Diane Gersoni-Stavn, R. R. Bowker Company

Publishers:
The Feminist Press
Box 334
Old Westbury, N. Y. 11568

Lollipop Power, Inc.
P.O. Box 1171
Chapel Hill, N. C. 27514

Book Lists:
Feminists on Children's Media
P.O. Box 4315 (send 50¢)
Grand Central Station, N.Y.C. 10017

Child's Play
226 Atlantic Avenue (send 25¢)
Brooklyn, N. Y. 11201

Organizations:
Women's Action Alliance
370 Lexington Avenue
New York, N. Y. 10017

The Clearinghouse on Women's Studies
The Feminist Press
Box 334
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Organizations:
Women on Words & Images
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Princeton, N. J. 08540

Council on Interracial Books for Children
1841 Broadway
New York, N. Y. 10023

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aventuras de
BATMANGOZAR
MOTEL

GENE TRACY

SAYS A TRUCK STOP IS THE BEST PLACE TO EAT

KENT Country Comedy Series

KENT RECORDS
5810 S. NORMANDIE AVE.
LOS ANGELES, CALIF. 90044

Side One

TRUCK STOP HAIRLIP
TROPICAL LOVE (And More)
DING-A-LING
ON CREDIT (And More)

Side Two

SWEETHANG
12 MARTINIES (And More)
THE PICCOLO
THE OLD MAIDS (And More)

GENE TRACY

A giant of an entertainer who stands 6'4" tall and carries his 260 pounds well. This man's versatility contributes greatly to the success of numerous banquets, fairs, company outings, club affairs, press parties . . . you name it!

A portrait of human love, he has become a tradition to annual events; his personalized shows, wherein he uses the names of prominent people present, always "leaves 'em laughing".

The stories of his small town experiences in Anadarko, Oklahoma, and those of his girl friend "BUMADENE SCLEAVAGE" seem to reach into everyone's childhood ecstasies and add a touch of humor to their memories.

Notable Quotes!!!!

"Give Gene Tracy a mike and a room full of people and he turns on like a bright light in a dark room. He looks and acts like Jackie Gleason."
Charlotte Observer
Charlotte, N. C.

****

". . . and Gene Tracy came on with a hilarious emcee job."
Amusement Business Magazine

****

". . . thanking you for the superb emcee job at our banquet and show at the Hotel Sherman in Chicago. You did a remarkable job and I'm glad I selected you from the many people considered."
Robert Blundred,
Executive Secretary
International Assn. of Amusement Parks

****

". . . Gardner Webb College's 1,400 students gave Gene Tracy a standing ovation, something our students give only to top notch entertainers."
Thomas C. Poston
Dir. - Student Affairs

****

". . your masterful job of ad-libbing and the sensitivity with which you emceed the varied entertainment in our production contributed greatly to it's success."
Frank York, Producer
Chicago, Ill.

****

". . . and many members of our club, whom I haven't seen smile for years, are still coming by and laughing about your routines. Please, please come back."
L. B. Thralkill, Pres.
Hartsville Lions Club

****

" . . Thanks, Gene, from all the "New Christy Minstrels."
Rick Hansen, Leader-Musical Director

****

". . . speaking for the entire 2,400 members I would like to thank you and commend you for your excellence in producing and emceeing our annual banquet programs for the past four years. Man, you're the greatest."
Nick Lucas, President
Intnl. Indep. Showmens Assn., Tampa, Florida

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WFTC-FM

"She wouldn't eat the mushrooms"

THE FUNNY WORLD OF

NORM CROSBY

Recorded Live at the Copacabana

SIDE I

THE EPITOME OF CONJUNCTION
LOOK TO THE BIBLE
LOOK AT SAMSON
SHE WOULDN'T EAT THE MUSHROOMS
THESE ARE PROVED FALLACIES
TOTAL TIME

SIDE II

THE ROMAN EMPIRE
ROMEO & JULIET
MORE HYSTERICAL TRUTHS
WE LIVE IN A GREAT COUNTRY
TOTAL TIME

Norm Crosby is unique today. He has a style and delivery all his own. JOHNNY CARSON

There are three things I'm always a little leery of: under-cooked pork chops, left-handed poker-dealers and comedians. So when Norm Crosby asked me to write some comments for this album, I said, "I'd love to,but why me?"

"Because," he said, "you are a man of redundant apathy, and your voracity will be indubious! Besides, with your black-eyed peas and sow-belly accent, you're the only guy who talks funnier than me!"

I figured that he might have some flattering reason like that in mind, but *nobody* talks funnier than Norm Crosby . . . not when he's talking about Samson and Delilah . . . or Caesar . . . or Romeo and Juliet . . . or his own courting days . . . or of his theories about molding children's minds: "What this country needs is more moldy-minded children!"

There's just one thing that worries me about my association with Norm. When he says, "women have been feminine creatures who breathe from their diagrams ever since the days of Egyptia," I worry because I *understand* him!

Not even the Russians have rewritten history as wild and funny as Norm has. I think that if educators want to get "dropouts" back in school, all they have to do is let Norm teach the history class. They'll flock to hear him the same way people flock to hear him in night-clubs from Las Vegas to New York and all points in-between

Once in a while, a comic will tell a joke that's just a trifle risqué. But Norm almost never does . . . and when there's any doubt as to one of his jokes, he gets himself off the hook by bringing in as a character witness his friend from Boston, Cardinal Cushing

That'll give you an idea of the wide appeal Norm's comedy has. He's from Boston and I remember one day at rehearsal we were wondering about one of his stories. It was darned funny, but we thought it might raise a few eyebrows

Norm settled the issue: "Look! I told this same story to Cardinal Cushing and *he* laughed! How much clearance does a story need?"

Don't get the idea that this album is just about ancient history. Norm has some modern theories about handling women that are years ahead of their time. I think they're hilarious . . . and I don't care *what* my wife says

Incidentally, Norm isn't married, which probably accounts for his being alive today. But when you hear some of his stories about his courting days, you'll wonder how he escaped matrimony. With the kind of alligator shoes he wore, he must have been a dude who had every gal in town after him. "You didn't clean those alligator shoes," Norm says, "You just left them out in the swamp!"

But to sum it all up: Why waste time reading Jimmy Dean when you can listen to Norm Crosby? I've listened to him practically every time he's ever appeared on television. And on my own television series, I tried to have him as one of my guests as often as possible. For a good reason: he fractures history, he fractures English and he'll fracture you!

Sinceriously and with my warmest affliction, I give you Norm Crosby!

JIMMY DEAN

P.S. *I* make albums, too. But they're not funny. Or *are* they?

cover photo: Frank Lerner

ELM 13106

EPIC FOOTLIGHT SERIES

RICHARD PRYOR

ARE YOU SERIOUS???

THE PRYOR FLYER NON-STOP EXPRESS.

LAFF A196 STEREO

RICHARD PRYOR ARE YOU SERIOUS???

LAFF A196 STEREO

RICHARD PRYOR is a Remarkable Man – Colorful tales exude dexterously from his lips. His sly, adept manner of easing from serious humor into notious risque humor is unsurpassed. This is the Original PRYOR – PRYOR as we first knew him – exploiting his superb mimic and proficient humor

With these few words we pay tribute – Why? – "It A'pears the QUEStion 'ere – is WHYyy, we-are-'ere – We are gathern' a few lines to pay Re-specs' to a Re-markable MANnn – a Man of 'N-alectsh-ual' GENious – su-PUrb' at tellin 'fat-anaten' stories. Stories 'bout BERTHA an' COOL BREEZE – tho' BERTHA don't be on this alblum' – NO – COOL BREEZE ain't neitha' – NO-NIGGA – ain't none-a-dem NIGGAS' on dis 'ere alblum'"

No... Cool Breeze, Big Bertha, Ms Rudolph, the Great Big Polar Bear with the Lil' Bitty Feet... None of these characters or situations are on the PRYOR-Flyer

However, "ARE YOU SERIOUS" is the funniest PRYOR Album – yet. Even funnier than "CRAPS." ("CRAPS, AFTER HOURS," acclaimed by many to be his best)

Over the past few years, RICHARD PRYOR has become a household word – expanding an unequaled style of comedy to include motion pictures and television. But – for those occasions when you can't make it to the movies or catch him on the tube – You can feel assured that a spin of this ALBUM will provide sufficient LAFF-ter

Make your reservations early – pick up the Album – its' your ticket to join LAFF on the PRYOR-Flyer Express for a guaranteed LAFF filled trip beyond your wildest expectations. No additional charge for taking the trip again and again. DEPARTURE TIME and PLACE: ANY-time... ANY-where, U.S.A.!!! Schedule your LAFF-Journey as often as you wish..... it's your Express-Un-limited

Climb aboard as LAFF RECORDS presents (material – never before released) RICHARD PRYOR – a Man of Warm Humor and Hysterical Madness RICHARD PRYOR is Class – uptown or back alley – an Entertainer with expertise – unparalleled

"ARE YOU SERIOUS???" captures briefly – the Incomparable RICHARD PRYOR – the Ultimate in Comedic Creativity. The PRYOR-Flyer... a Unique PRYOR-Experience. ."ARE YOU SERIOUS???"... You Bet Your A– We Are

SHELBY MEADOWS ASHFORD

SIDE ONE

NIGGER BABYS' ● PROCESSED HAIR ● VIRGINS ● 9 POUND PILL ● JESSE ● MOVIES MAFIA ● HILLBILLIES

SIDE TWO

G-D ● GRANDMOTHER ● LEROY ● BAD BREATH ● DEODORANT ● BEING BORN ● MANKIND

CREDITS

PRODUCER: DAVID DROZEN **EXECUTIVE PRODUCER:** LOUIS DROZEN **COVER DESIGN & ILLUSTRATION:** MICHAEL SELL

LAFF RECORDS 4218 WEST JEFFERSON BLVD LOS ANGELES, CA 90016 FESTIVAL RECORDS AND DISTRIBUTION, INC.

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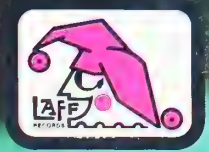
stereo

RICHARD PRYOR

'CRAPS'

(AFTER HOURS)

'BET I'LL SIX!!'



LAFF A146 STEREO

Recorded live | Redd Foxx Club | Hollywood

LAFF A146 STEREO

RICHARD PRYOR
'CRAPS'
(AFTER HOURS)

Recorded live
Redd Foxx Club
Hollywood

SIDE ONE

GETTIN' HIGH
F**K FROM MEMORY
BIG TITS
GETTIN' SOME
THE PRESIDENT
ASS-HOLE
THE LINE-UP
MASTURBATING
RELIGION
BLACK PREACHERS
BEING BORN
BLOW OUR IMAGE
BLACKJACK

SIDE TWO

I SPY COPS
SUGAR RAY
WHITE FOLKS
INDIANS
ASS WUPIN'
GOT A DOLLAR
PRES' BLACK BABY
DOPE
WINO PANTHERS
AFTER HOURS
280 POUND ASS
CRAP GAME
INSURANCE MAN
BLACK AND PROUD
GETTIN' THE NUT
F**K THE FAGGOT
JACKIN' OFF
SNAPPIN' PUSSY
FARTIN'

PRODUCED BY: DAVID DROZEN
EXECUTIVE PRODUCER: LOUIS DROZEN
ALBUM DESIGN/DIRECTION: HOWARD GOLDSTEIN
COVER PHOTOGRAPHER: DOMINIC BELMONTE

Cool? Don't try and tell me 'bout cool, man. Richard just slides up to the table and puts it *allll* down. 'CRAPS!' . . . it's gone!!! Not a flicker of an eyelash, not a twitch . . . he's made it the hard way too many times in too many places. Seven years old, he sat in as a drummer at Peoria's Famous Door digging Louis Armstrong, Pearl Bailey, Count Basie and the Duke . . . and never missed a beat since. Today, hailed as the most promising new wave comedian to come along in years, the kid who delivered coal for his dad, took all the oddest jobs to turn a buck, earned his letters in high school and set out to laugh at the world, has the world laughing with him.

Cool? Richard Pryor is cool . . . as he deftly slides his hand under the little lady on the table . . . looks the other way, whistlin'. . . and lifts some very warm loot to put him back in the game. The young lady coyly lowers her lids, sticks her tongue out at him and smiles invitingly. The game is hot. She catches him in a corner and does a number, and another . . . he can't make his. 'CRAPS'. . . When he finally does come it's a whopper . . . like his gettin' some off his wife's girlfriend . . . with the whoppers. Richard blew the whistle on himself when he got the 'guilties'. . . but gettin' some is cool . . . comin' is cool . . . Richard claims he ain't never been mad comin'. I believe it! When you're makin' your number you can't help but dig it. To hear Richard tell it, he's learned to be just as cool goin' away as comin'. He developed what he calls a cool running style. It's a basic part of his sophisticated approach to sex and society. Richard feels that cool runnin' is more graceful than bruises or gettin' picked on the police line-up. So, while Richard Pryor may be cool in his telling of it . . . you're sure to blow yours over and over again listening to "CRAPS."

A versatile "high flyer," Richard has worked opposite a dancing grizzly bear (who drank and wrecked the club), enlisted and served as a parachutist with the Airborne, scrubbed floors, worked as a dish-washer, master-of-ceremonies and referee at a Canadian lumberjack's brawl. His hilarious routines on the Ed Sullivan and Merv Griffin Shows, at Caesar's Palace, The Alladin, Redd Foxx Club and the Bitter End in Hollywood are filled with riotous adventures of this remarkable, multi-faceted man who puts fishing, sex, sky-diving and soul in one bag and calls it his own.

His black bag is jammed with hairy tales to convulse any audience. Frankly stating that he wants the 'nigger to win every time' he demonstrates the tremendous force for social commentary that is the place of the comedian in society today. Dig the newest, funniest LAFF album yet...RICHARD PRYOR, 'CRAPS' AFTER HOURS, and learn how to make it . . . the hard way . . . *and love it!*

LAFF RECORDS / 4101 WEST JEFFERSON BOULEVARD LOS ANGELES, CALIFORNIA 90016

THAT TRAVESTY LOOK

FEATURING:

DIANNE BYE

JEF. HYDE

J. B. FORBES

ROB PRICE

ELLEN O'LEARY

LOU AGUILAR

BILL McCUDDY

TRAVESTY, LTD. IS:

BOB YOUNG (A)

DAVE NUTTYCOMBE (B)

LARRY ZABEL (C)

DON HOGAN (D)

PAT CARROLL (E)

BILL O'LEARY (F)

TOM WELSH (G)

JIM PHALEN (H)

SIDE ONE

HARMONIES FROM HELL	:43
HOLLYWOOD SQUARES	:47
STATION BREAK	:14
HOW TO PLAY THE BONGOS	2:39
THE DAY THAT I MET MR. PEANUT (ASCAP)	2:18
STATION BREAK	:17
STRANGE, BUT FALSE	1:41
ROCK ARCHIVES, PART ONE	3:40
DR. SCHILL'S EAR SPRAY	1:07
ROCK ARCHIVES, PART TWO	2:53
SNACK SHACK	1:35
UNCLE LAR'S LAFF FACTORY	1:28

PRODUCED AND ENGINEERED BY BOB WEIT

SIDE TWO

FAMOUS TRUCKDRIVERS' SCHOOL OF SONGWRITING	1:35
HOW TO MAKE IT WITH BEAUTIFUL BABES	2:48
STATION BREAK	:15
AT THE RECORD STORE	2:23
ROCK AND ROLL DOCTOR	3:20
MR SCIENCE	:54
ALL ABOUT MUSIC	2:03
IT'S NOT ALIVE	1:01
STATION BREAK	:25
EARTH MOTHER NEWS	1:55
TED NUGENTS' WEATHER REPORT	1:14
CLASS DISCUSSION	2:13
STATION BREAK	:10
DEATH JAM '80	1:28

THE TRAVESTY SINGERS:
Mary Forbes, Jane Raftery, Laura First, Paul Dunlap, Bob Walker, Rob Price.
'Harmonies From Hell' and 'All About Music' vocals by The Starland Vocal Band: Jon Carroll, Margot Ann Kunkel, Bill Danoff and Taffy Nivert.

THE TRAVESTY ALL-STAR BAND:
Dave Alexander—Ted Nugent Guitar; Greg Artzner—Concertina; Alan Bennett—Guitar, Bass, Banjo; Bruce Hartley—Harmonica; Dave Nuttycombe—Drums; Andrea Welsh, Toliver Payne—Violins; Jeanette Payne—Flute; Jim Phalen—Guitar; Don Smallwood—Synthesizer, Don Stapleson—Clarinet, Sax; Bob Walker—Bass; Larry Zabel—Banjo, Guitar

RECORDED AT MUSIFEX STUDIOS, ARLINGTON, VA

COVER PHOTOGRAPH BY JOHN CAPOBIANCO

BACK COVER PHOTOS BY BILL O'LEARY AND BOB YOUNG

DESIGN BY DAVE NUTTYCOMBE AND LARRY ZABEL

WRITTEN BY DAVE NUTTYCOMBE, TOM WELSH, PAT CARROLL, LARRY ZABEL AND TRAVESTY, LTD.

SPECIAL THANKS TO ALL THE LITTLE PEOPLE WHO MADE IT POSSIBLE:
Bob Velazco, Greg Bryce, Bob and David at WHFS, Dr. Demento and Artie Barnes, Pat O'Leary at WLMD, Robert Welsh, Ruth Sine, Maury Devine, Mr. and Mrs. Nuttycombe, Patti Nuttycombe, Dick Baldau and The Silver Spring Stage, Susan Entwistle, The Travesty Un-Cover Girls: Sherry Sellers, Andrea Welsh, Ann Piety, Ann Weber and Sue Romaine. And Dick Bangham, Joe Lee and Root Boy Slim, for no particular reason

JACKET MADE IN CANADA

USED RECORDS

STEREO
SD 9031

Cotillion

A PAUSE IN THE DISASTER

THE SATIRE OF THE CONCEPTION CORPORATION

In the picturesque New England fishing village of Las Vegas, Nevada, stands a bronze statue encrusted with a hundred years of pigeon droppings. It (the statue) honors General Milton Ruth Pontoon, the inventor of the house of representatives. The weathered cardboard plaque on the monument tells the emotion-choked visitor: "Colonel Farnsworth Heaves, hero of the Battle of the Nine Bushes, known as the Grandfather of the Conception Corporation."

Actually, the colonel was not the grandfather of the Conception Corporation. He was the aunt of one of the four members, but the other three are descended from three of the nine bushes.

The Conception Corporation began its climb to stardom early, performing under the stage name The Andrews Sisters, but the public's only response was a threatened lynching in East Marauder, Alabama. Even their first hit record, *For Prevention of Disease Only*, didn't help, and the hapless quartet changed its name. As a comedy team, they first appeared as Laurel and Hardy and Abbott and Costello, but vaudeville stages of the era were insufficient for an act of their proportions.

When the group was seen again, they were sharing the stage at the Keokuk Palace Hen Festival with famed adagio dancer Legs Akimbo. This time the group was known as Murphy and the Three Bushes, but that didn't make it either, even after an Oscar nomination for their movie, *The Hardy Boys Meet the Fertile Girls*.

They changed their name once more, in 1968, to The Rolling Stones, and then, in a final spurt of desperation, they changed it back to what it had been in the beginning.

At that time, all four of the members were working as Avon ladies in Baltimore, except Murphy Dunne (who was playing the 12-string runa in a pornographic band), Howard R Cohen (who was working as a wombat duster in Sussex), Ira Miller (who was playing the kindly abortionist in the hit TV series *Kiss My Kazoo*), and Jeff Begun (who was living in Guatemala with a deported steam whistle).

It was then that Fate took a hand, in the person of Felman Bag, the famous talent scout and double agent. He saw the group at one of their rare personal appearances, waiting for the only light in Gerbil, Iowa, to change, and he immediately recognized them for what they were.

So far, no one else has, and Felman Bag has mysteriously vanished, so everything seems fairly safe for the moment.

SIDE ONE
1. THE SECRET WORD (0:04)
2. SEARCHIN' (2:37)
3. TO BE ANNOUNCED (0:18)
4. DIAL A DIRTY JOKE (1:16)
5. TO BE ANNOUNCED (0:10)
6. SUNDAY SUNDAY (0:53)
7. ASTRONAUT ON MARS (1:23)
8. TO BE ANNOUNCED (0:09)
9. THE DISEASE BROKER (2:41)
10. MARKET REPORT (1:52)
11. TO BE ANNOUNCED (0:16)
12. LOVE OF GRASS (5:22)
13. ACID RESCUE SERVICE (0:33)

SIDE TWO
1. TO BE ANNOUNCED (0:10)
2. BLACK FOR A DAY (5:38)
3. CONFESSION (0:39)
4. MULATTO JOE (1:58)
5. YOUR TEACHER AND YOUR FRIEND (2:36)
6. THE COMEDIAN (0:52)
7. NEXT WEEK ON OUR SHOW (0:13)
8. THE FIRST ATHEIST CONGREGATIONAL CHURCH (3:23)
9. THE POPE (3:27)
10. TO BE ANNOUNCED (0:13)

All material written by The Conception Corporation.
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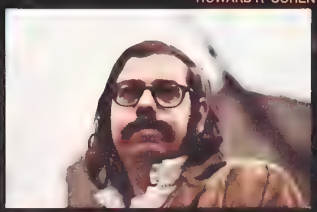
MURPHY DUNNE

HOWARD R COHEN



IRA MILLER

JEFF BEGUN

WRITTEN, PRODUCED AND PERFORMED BY THE CONCEPTION CORPORATION / ALBUM SUPERVISOR: HOWARD R COHEN / MUSIC COMPOSED AND DIRECTED BY FRED KAZ, PERFORMED BY THE BHANG GANG / ADDITIONAL VOICES: BURT HEYMAN, PAT BENSON, LYNNE LIPTON / RECORDED AT PARAGON RECORDING STUDIOS, CHICAGO, BY MARTIN J. FELDMAN / MIXING AND EDITING BY MARTIN J. FELDMAN AND GARY RICE / COVER DESIGN AND ART: HOWARD R COHEN / COVER PHOTOGRAPHY: HOWARD R COHEN (CHICAGO 1968), PAULETTE FERKET (PORTRAITS) / With thanks to Ron Epple, Butch, Denise Glendenning, Joseph O'Flaherty, Brian Doyle Murray, Margaret, Peter Boyle, Mike, Ron and Dorothy, Loren and Eileen, David Blum, Kathy, Sharon, Laurie, Karen and Jerry, and especially Seymour and Jack / Sustenance: Dennis and Miko at Sizzle Chick.

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COTILLION RECORDS
1841 BROADWAY, NEW YORK, N. Y. 10023
DIVISION OF ATLANTIC RECORDING CORPORATION

Monty Python's The Meaning of Life

AN ACROBAT WRITES

'Seldom in the history of mankind has there been an attempt to explain the Eternal Questions in quite such a stimulating and provocative way as in Monty Python's The Meaning of Life. It leaves Mary Poppins standing and makes Bobby Vee's 'Rubber Ball' seem almost irrelevant. Who are these philosophers of fun, these whacky Wittgensteins of wit? And why does their message ring so true even in these days of hyperinflation and massive trade deficits?

Graham Chapman, a Leicester man, rose to fame in the Cambridge University 'shitties' team which toured Ghana in the mid-sixties in an unsuccessful attempt to popularise this skilful game*. Even as a youth Graham had been concerned with major philosophical questions. Not content to roam the streets of Market Harborough abusing freemasons like normal children of his age, Graham wanted something more, something deeper, something that would last. As his choirmaster recollects, 'Graham would always be asking "why?", even at weekends. With his expressive face and arrow through the neck kit, it was always likely that Graham would go into comedy. It was through comedy that Graham met his fellow philosopher – *John Cleese*. John, born of Jungian stock on the seafront at Weston-Super-Mare, spent the first thirty-six years of his life perfecting a very clever trick. But like any other healthy normal boy, John wanted to know what life was all about – why hair grew under his arms and what you would call an Archbishop if you met him in a train. 'I remember him being endlessly inquisitive,' recalls Arthur Sporritt, who ran a sweetshop near John's home. 'He'd want to know all the constituents of liquorice and why so few toffees were cut cleanly at the end. Sometimes we'd be up till 3 or 4 in the morning answering all his questions'. It must have stood John in good stead because in the 1960's he was made Head of Comedy on the North Sea Oil Rigs and has never looked back. His colleague *Eric Idle* is a philosopher's philosopher. His provocative theories and super dinner parties have endeared him to thinkers the world over. Whilst most adults of his age are out windsurfing, Eric is more likely to be found at work theorising, trying desperately to get to the bottom of it all. Someone who once taught Eric is confident that he will find the answer. 'Eric was a very determinded boy... when everyone else said "No", Eric would say "Yes". That's how he lost his front teeth.' Descartes is his hero. 'René was doing what Python's doing now two hundred years ago', says Eric's answering machine.' Another Cartesian thinker is rugby-playing, non pipe-smoking gourmet and raconteur *Terry Jones*, who used to argue for Wales, until injury forced him into premature retirement. Rubbing his nose ruefully, Terry recalls 'I went in a bit hard against England I suppose. I said something about The Royal Family having less English blood than Papadopolos, and I don't remember anything after that.' Terry in fact fled from Wales early in his life, dragging his father and mother, much against their will, to live in Esher, Surrey. One Esher man who remembers Terry well is Laurence Phipps. Another is Ronald Cheddington. Terry is the only member of the Python team who has seen a Flying Saucer. *Terry Gilliam*, who has based his philosophical method on the works of Bruce Lee, is the most active of all the Python thinkers. Born in Minneapolis, he has been imbued with a passion for knowledge throughout his life. Not content with mastering the spelling of 'Corn Flakes' Terry now wants to make his own film. He has an engaging air of wonderment and innocence which has endeared him to many producers. 'Terry is continually probing, challenging, testing himself. Never satisfied with just being good at something, Terry wants to be the best, and he can now reverse quite large family saloon cars into very tight spaces, backwards, up a hill. This is the sort of man he is.' *Michael Palin*, on the other hand, is often mistaken for a woman, but his soft voice and 48 inch bust conceals a tough hard, shrewd little thinker. As his chemist says, 'If Michael comes into the shop and asks for Interdens, I don't stop to ask why.' Michael comes from the tough Sheffield school of philosophy. It's difficult to define their ideas precisely, but they regard logical positivism as 'fucking rubbish' and Spinoza's definition of Substance as 'crap'. Michael brings to the group a tight intellectual discipline and a rather shabby brown Mini.

The team wrestled for many months and weeks before they came to lay down the basic principles on which Monty Python's The Meaning of Life is based. Now you have it in your hand. At first it may not be easy to follow the thread of their gist. Don't worry, philosophy is never easy, otherwise everyone would be at it. Listen again and again. Buy another couple of records – it may help. Above all don't give up. Don't just dismiss this album as inconsequential comic rubbish. Humour was a stage that the Python team went through on the road to self-realisation. Now they are there. Now they are prepared to share with you all the fruits of their enquiries. This is why we have asked your record store owner to stock Monty Python's The Meaning of Life under Philosophy. Thank you.

*'Shitties' involves the retention of coins between the buttocks and their delivery into a beer mug from a height of 24 inches or more.

Other Great Philosophy L.P's:

Ethics (After Dark) – *Koo Stark and Brian Redhead.*
Great Motivist, Deontological and Consequence Theories *(Various Artists K-Tel).*
Free Will – My Way – *Frank Spinoza.*
Deductive Logic – Richard Clayderman.
Bishop Berkeley's Theory of Immaterialism *– narrated by Donald Sinden.*

A UNIVERSAL RELEASE ORIGINAL SOUNDTRACK RECORDING

Record produced by André Jacquemin & Michael Palin
Engineered, mixed and edited by André Jacquemin
at Redwood Recording Studios.

INCLUDING

The Meaning of Life
Lyrics by Eric Idle. Music by Eric Idle & John du Prez.

Galaxy Song
Lyrics and Music by Eric Idle and John du Prez.

Accountancy Shanty
Lyrics and Music by Eric Idle.

The Not Noël Coward Song
Lyrics and Music by Eric Idle.

Christmas in Heaven
Lyrics by Terry Jones. Music by Eric Idle.

All recorded at Britannia Row

Every Sperm is Sacred
Lyrics by Michael Palin & Terry Jones.
Music by André Jacquemin & Dave Howman
Arranged by Mike McNaught.

Recorded at Redwood.

Incidental music: De Wolfe & Ready Music

Songs published by Kay-Gee-Bee Music Ltd.

Original Film Soundtrack recorded by Garth Marshall and mixed by Paul Carr & Brian Paxton

Illustration: Blake/Sears
Design: James Campus

Recorded in London, England

MCA RECORDS MCA-8121

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76732-612

FAWLTY TOWERS

"FAWLTY TOWERS" When I first read the scripts of "Fawlty Towers" it was one of those rare occasions when I laughed continuously and with mounting delight. Its anarchic and totally individual flavour was and is unique. Certainly they were a joy to direct and produce and gave everybody concerned with the production enormous satisfaction but, probably more to the point, we never stopped laughing from the beginning until the final fade down.

(John Howard Davies)
Head of Comedy, BBC-TV

BBC records & tapes

BBC-22377

Side 1

"MRS RICHARDS"
WRITTEN BY JOHN CLEESE AND CONNIE BOOTH

SCENE 1	– Reception, morning
SCENE 2	– Mrs. Richard's room
SCENE 3	– Reception, that afternoon
SCENE 4	– Kitchen and reception area, later
SCENE 5	– Reception, the next morning

CAST

Basil Fawlty	– John Cleese
Sybil Fawlty	– Prunella Scales
Manuel	– Andrew Sachs
Polly	– Connie Booth
Mrs. Richards	– Joan Sanderson
Major Gowen	– Ballard Berkeley
Miss Tibbs	– Gilly Flower
Miss Gatsby	– Renee Roberts
Terry	– Brian Hall
Mr. Thurston	– Robert Lankesheer
Mr. Firkins	– Johnny Shannon
Mr. Kerr	– George Lee

DIRECTED BY BOBBY SPIERS
PRODUCED BY DOUGLAS ARGENT
FIRST BROADCAST ON BBC TV 1979

Side 2

"HOTEL INSPECTORS"
WRITTEN BY JOHN CLEESE AND CONNIE BOOTH

SCENE 1	– Reception, morning
SCENE 2	– Dining room at lunchtime
SCENE 3	– The office in reception
SCENE 4	– Dining room a few minutes later
SCENE 5	– Reception area that afternoon

CAST

Basil Fawlty	– John Cleese
Sybil Fawlty	– Prunella Scales
Polly	– Connie Booth
Manuel	– Andrew Sachs
Hutchison	– Bernard Cribbins
Walt	– James Cossins
Major Gowen	– Ballard Berkeley
Miss Tibbs	– Gilly Flower
Miss Gatsby	– Renee Roberts
John	– Geoffrey Morris
Brian	– Peter Brett

PRODUCED AND
DIRECTED BY JOHN HOWARD DAVIES
FIRST BROADCAST ON BBC TV 1975

Co-ordinated by John Lloyd,
Derek Goom and William Grierson.

Sleeve Design by Mario Moscardini

Distributed by Gillette-Madison Co.
P.O. Box 5087
FDR Station
New York, NY 10022

Electronically Enhanced Stereo
This album will work equally as well on monaural or stereo equipment

RICHARD PRYOR
REV. DU RITE

EXECUTIVE PRODUCER: LOUIS DROZEN
PRODUCER: DAVID DROZEN
COVER DESIGN: RHONDA VOO

CREDITS:

PRODUCER:
David Drozen

EXECUTIVE PRODUCER:
Louis Drozen

COVER DESIGN:
Rhonda Voo

PEARL WILLIAMS

2ND TRIP AROUND THE WORLD

You, too, can be the life of the party, now, thanks to Pearl Williams.

Her first long-playing record, "A Trip Around the World Is Not A Cruise," made Pearl Williams not only one of the top night club attractions in this country but also one of the most quoted personalities of our time.

Pearl had an opportunity to hear in person what more of her public thought of her recording when she recently headlined such night clubs as The Alamo in Detroit, the Capri in Philadelphia and the Roundtable in New York.

The customers fought for a chance to say hello and tell her how much they appreciated her record.

They said to her, "Pearl, you have brought us such happiness. We play your record and we are happy instead of sad."

"I felt like a failure at every party I attended. Now I'm the life of the party. All I have to do is put your recording on," said one beaming lady.

Pearl shed tears after one compliment. Her tears flowed as an expression of her gratitude when she was invited to do a show for a synagogue, doing her fabulous repertoire of Jewish songs. This meant more to her than all the cheers at the end of her performances and the lines of people fighting to get reservations for her night club appearances.

Pearl appreciated the success of her first record, not because it tripled her salary or made her name known around the world, but rather because it meant that she had a chance to reach and meet more people. The payment in show business to her is not in terms of money but rather in how much enrichment she has brought to other peoples lives.

Pearl says, "My audiences laughed instantaneously at my humor – any doctor will tell you this is a greater medicine than they can give you in a drug store. Laughter heals the heart and soul and if my stories can do that, I think they're the best thing since penicillin.

"Humor that makes you think is wearing on the nerves. There is nothing to think about in my jokes. They just give the audience instantaneous release. The more hypocritical people are, the more they dislike my humor.

"I'm an entertainer, not a sociologist. I enjoy the material I do. There is no secret about what I do. No one comes to hear me without knowing and liking in advance the material I do."

Pearl Williams' Record fans have more treats in store for them, for Pearl says, "The jokes I personally consider the funniest are the Becky and Jake stories. There are so many of them that I can go on for hours and still not tell half of them."

Who are Pearl Williams' greatest audience? "Women," she says.

"Women inhibit a man's sense of humor. I know because when I work an all-male audience such as the Masons, Knights of Pythias, Odd Fellows and the Elks, their laughs are louder than when their wives or girlfriends are around.

"Women, on the other hand, are the greatest audience in the world. I've come to the conclusion that women are born laughing. They have a terrific sense of humor.

"From what I've been told when men get together they talk horses, politics, business or play cards. When women get together they tell the greatest and funniest stories in the world."

The legal profession lost a great typing talent when Pearl decided to go into show business.

Pearl said, "I have never taken piano lessons, but I've always had an ear for the piano, and I'm not being modest when I say I play a terrific piano. In fact, even in high school I was asked to play at all their functions. I won a music medal before I graduated."

It was her piano playing that got her into show business. She went to help a friend audition as a singer. The agent ignored the singer and turned to Pearl and said, "Can you sing?"

"I don't know," said Pearl. "What do you want me to sing?"

"Sing Margie," he said.

His praise was direct. "You're terrific – you're hired – you're working tonight!"

From her first night club job, Milt Blackstone, now Eddie Fisher's manager, hired her for Grossingers. Pearl went to 52nd St., the Hickory House, and then became a Philadelphia favorite in night clubs there. It was in Philadelphia that her salary first hit the four-figure bracket.

She was booked into leading night clubs throughout the country. Such fans as Frank Sinatra encouraged her to follow her knack for comedy.

Pearl Williams has passed the test for proving that she is a top star in show business – she now has dozens of imitators.

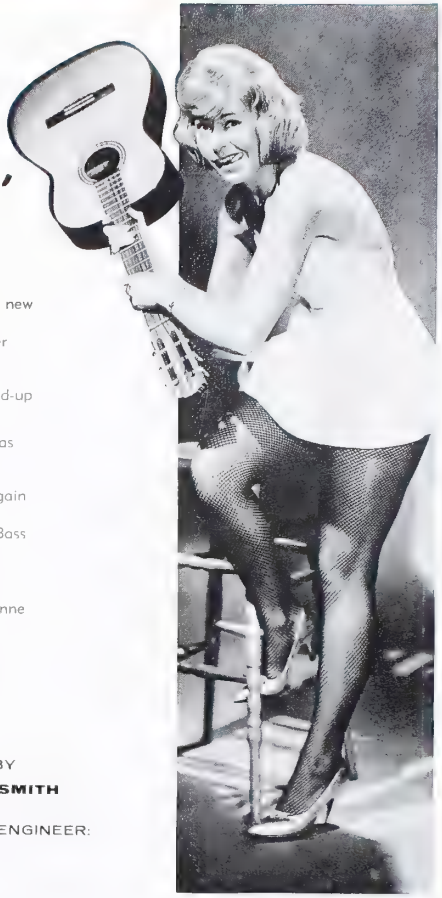
There are only two genuine Pearl Williams records – the first, "A Trip Around The World Is Not A Cruise," and now this, the second.

Night club owners don't need a decibel meter to know who gets the loudest laughs of anyone in show business. When the audience can't control their laughter, they know the attraction is "Pearl Williams."

Notes by Eddie Jaffe

Peggy Lord

"THE LUSTY TRUSTY BUSTER"



"I'm not famous for being in show business," says Peggy, "I'm famous for my house! Yeah . . . the House of Lords! !" But in just two short years, PEGGY LORD has fast become an exciting new star whose talents are constantly in demand in the top nightclubs all over the country

If you're among the unlucky ones who haven't seen this lush thrush in the Playboy Clubs or other top night spots, here's your chance to broaden your social scope by throwing a "Peggy Lord Record Party

The Bombed Blondshell adds the nicest spice to your life with her throaty renditions of hoked-up folk songs, college favorites, cool calypsoes and late-night b ues An outdoor girl with in-door know-how she was Girl's Mid-West Overall Water Ski Champ . . . set a World's record for Junior girl's distance jumping . . . and even jumps horses!!), her impish delivery of saucy sagas and naughty quips is sure to throw your party into a devastating spin!

Her swinging rendition of the spicy "Mortgage Man" is a show-stopper every time she sings it, and there are 8 other songs in this live performance album that you'll enjoy over and over again

She accompanies herself on the guitar with obvious skill and fervor and is backed by the great Barry Brenton Trio with Barry on Piano; Robert Lally on drums, and John Muller on Bass

Peggy has a marvelous way of communicating with her audience because the "fun" seems to bubble out of her from deep inside. It's apparent that she has a ball performing for you, and you'll enjoy every minute of listening

She's never obviously brash or crude in the usual manner of the hard-boiled nightclub comedienne but instead makes you feel that she's a real nice gal just acting a little "kookie"

As one reviewer put it: "Any second you expect Peggy's mother to appear from the wings tooth-brush in one hand and bar of soap in the other "

If you find that soon your first PEGGY LORD album is being over-used, drop us a line and we'll ready Volume 2 for you

SONGS . . .

SIDE ONE

FASCINATING
THOMAS RICHARD AND HARRY
WHEN YOUR LOVER HAS GONE ASTRAY
ON THE FARM
NOT ME

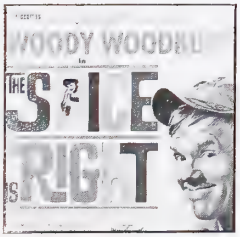
SIDE TWO

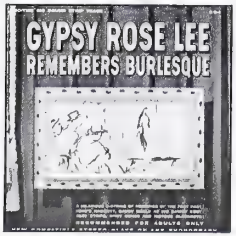
TURN ABOUT
HOW TO JUDGE A NIGHTCLUB
MORTGAGE MAN
GOT A MIND TO WANDER

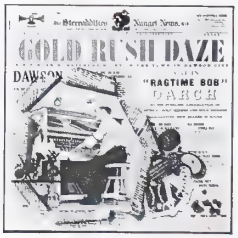
PRODUCED BY
FLETCHER SMITH

RECORDING ENGINEER:
JACK DAVIS

GET ALL THESE StereODDITIES IMAGES IN SOUND ALBUMS AT YOUR FAVORITE RECORD DEALER







NO. 1 IN FUN ! StereODDITIES, INC. • BOX 9115 • FORT LAUDERDALE, FLORIDA

Printed and Mfg by Crown Album Corp., Phila 47, Pa

GALE LP 2

HIGH FIDELITY

SPICY HUMOR FOR SWINGERS

ANOTHER WORLD OF THE HIP

MARTY GALE

"What I like most about Marty's album, is the fact that he just doesn't tell risque jokes. There is a premise underlying his comedy. There are various "Pieces of Business", that leave you howling"

West coast agent - Sally Marr

Fast tempo-topical-risque and provocative. It's a sharp, unusual album, appealing to the person with a sharp sense of humor as well as the college crowd.

Comedy writer - Karman Kalman

Ad lib at it's best, you can sense Marty picking up on every situation in the night club and throwing lines like crazy. And each retort is a spur of the moment ad lib that fits the particular situation.

Irene Gale - comedienne

What should a good party album have? Lot's of laffs, sprinkled with fresh gags, seasoned with good delivery, topped with a warm rapport with the audience Well . . all these necessary ingredients you're sure to find in this album

Comic Jackie Gayle

Another side of the versatile Marty Gale who can work for any kind of audience. This album is the result of many years in night clubs. He has developed a "fantastic" amount of material. His material is very funny and provocative. Listening to this album you get the feeling you are part of the audience in the night club. It is bawdy, risque, but not vulgar, as I said before, "it takes years of know how" to make this kind of album. It moves with a constant flow and it must be heard again and again to appreciate its contents. And when you hear it, you will be our best recommendation.

Jim Kelly - Public Relations

LOOK FOR MARTY GALE'S OTHER ALBUMS

CANAL RECORD DISTRIBUTORS, INC

50 Canal Street, N. Y. 2, N. Y. - WAlker 5-9010

RECORDED "LIVE"

Made in U. S. A

MERCURY • MIKE NICHOLS AND ELAINE MAY EXAMINE DOCTORS

SR 60680

MERCURY STEREO

Mercury RECORDS

MIKE ELAINE

NICHOLS & MAY EXAMINE DOCTORS

SR 60680

ALSO AVAILABLE ON MONAURAL MG [illegible]

Mike Nichols and Elaine May Examine Doctors

is an outgrowth of their weekly appearances on NBC radio's *Monitor* show. All the episodes heard here originally appeared on *Monitor* broadcasts, with the exception of *Nichols and May At Work*. This is an unedited tape of a *Monitor* work session, with all the ideas and situations occuring spontaneously and the dialog entirely improvised. It is quite typical of the manner in which they work. Editing is done later to eliminate the breakups and pull together the scenes.

The man who does all this for Nichols and May is NBC producer Bud Drake, whose voice is heard at the opening of this track suggesting that the pair do a doctor spot. Mike's reply that "you can't do anything funny about doctors" proves to be the year's worst prediction, as anyone who listens to this album is likely to agree.

Jack Tracy/Mercury Recording Director

A LITTLE MORE GAUZE
Originated by Mike Nichols & Elaine May; N & M Enterprises BMI [illegible]

INTERRUPTED HOUR
Originated by Mike Nichols & Elaine May; N & M Enterprises BMI [illegible]

THE VON BRAUNS AT HOME
Originated by Mike Nichols & Elaine May; N & M Enterprises BMI [illegible]

MERRY CHRISTMAS, DOCTOR
Originated by Mike Nichols & Elaine May; N & M Enterprises BMI [illegible]

MORNING ROUNDS
Originated by Mike Nichols & Elaine May; N & M Enterprises BMI [illegible]

TRANSFERENCE
Originated by Mike Nichols & Elaine May; N & M Enterprises BMI [illegible]

CALLING DR. MARX
Originated by Mike Nichols & Elaine May; N & M Enterprises BMI [illegible]

THANK YOU VERY MUCH
Originated by Mike Nichols & Elaine May; N & M Enterprises BMI [illegible]

OUT OF AFRICA
Originated by Mike Nichols & Elaine May; N & M Enterprises BMI [illegible]

BEDSIDE MANNER
Originated by Mike Nichols & Elaine May; N & M Enterprises BMI [illegible]

PHYSICAL
Originated by Mike Nichols & Elaine May; N & M Enterprises BMI [illegible]

NICHOLS AND MAY AT WORK
Originated by Mike Nichols & Elaine May; N & M Enterprises BMI [illegible]

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Edited by BUD DRAKE

Printed in U.S.A.

This Mercury STEREO record should be played with a stereo reproducing cartridge having a stylus tip not exceeding .7 mil. For best results, be sure that your two loudspeakers and amplifiers are correctly balanced in terms of output and phase, and that the loudspeakers are placed in the room so as to provide an even "spread of sound" from one to the other.

Hippocratic Oath

I swear by Apollo the physician, and Aesculapius, and health, and all-heal, and all the Gods and Goddesses, that, according to my ability and judgment, I will keep this oath and its stipulation—to reckon him who taught me this Art equally to me as my parents, to share my substance with him, and relieve his necessities if required; to look upon his offspring in the same footing as my own brothers, and to teach them this Art, if they shall wish to learn it, without fee or stipulation; and that by precept, lecture, and every other mode of instruction, I will impart a knowledge of the Art to my own son, and those of my teachers, and to disciples bound by stipulation and oath according to the law of medicine, but to none others. I will follow that system of regimen which, according to my ability and judgment, I consider for the benefit of my patients, and abstain from whatever is deleterious and mischievous.

I will give no deadly medicines to anyone if asked, nor suggest any such counsel. With purity and with holiness, I will pass my life and practice my Art. Into whatever houses I enter, I will go into them for the benefit of the sick, and will abstain from every voluntary act of mischief and corruption; and further, from the seduction of females, or males, of freemen and slaves. Whatever, in connection with my professional practice or not, I see or hear, in the life of men, which ought not to be spoken of abroad, I will not divulge, as reckoning that all such should be kept secret.

While I continue to keep this oath unviolated, may it be granted to me to enjoy life and the practice of the Art, respected by all men, in all time. But should I trespass and violate this oath, may the reverse be my lot.

DISC ONE

SIDE 1

1. SANTA'S DELIVERY 1:09 ..... FRANK RIZZO
2. *LAWN EQUIPMENT DEBATE 2:18 ..... SOL ROSENBERG
3. BALLOON RIDES 2:07 ..... FRANK RIZZO
4. THE DRESSER 1:11 ..... KISSEL
5. SILLY FOOD 1:12 ..... FRANK RIZZO
6. SOL'S CHAINSAW SHOCK 1:13 ..... SOL ROSENBERG
7. STOP THAT 2:35 ..... TARBASH
8. *SOL'S CHAINSAW SHOCK PART 2 2:22 ..... SOL ROSENBERG

SIDE 2

1. TANDEM BICYCLES 1:39 ..... JACK TOR S
2. SAFETY GATES 3:30 ..... FRANK RIZZO
3. BAMM! 1:29 ..... CURLY G
4. FACELIFT WITHOUT SURGERY 1:36 ..... JACK TOR S
5. *LAWNMOWER SALE 2:46 ..... BIG OLE' BAD ASS BOB THE CATTLE RUSTLER
6. TARBASH'S NEW SHOES 1:39 ..... TARBASH
7. SIGNIN' 2:38 ..... ROSINE
8. *NO! :25 ..... MIKE DERUCKI

DISC TWO

SIDE 1

1. SOL'S CIVIL WAR MEMORABILIA 3:46 ..... SOL ROSENBERG
2. SOL'S CIVIL WAR MEMORABILIA PART 2 2:07 ..... SOL ROSENBERG
3. BAD TOMATOES 1:23 ..... NIKOS
4. *FLORIDA, THE TROPICAL STATE 3:32 ..... JACK TOR S
5. TV REPAIR 2:35 ..... KISSEL/ PIGO
6. 1 800 HOW'S MY DRIVING? 2:38 ..... FRANK RIZZO
7. BAD ASS MASSAGE 2:36 ..... BIG OLE' BAD ASS BOB THE CATTLE RUSTLER

SIDE 2

1. PARADISE 1:27 ..... JACK TOR S
2. BODY BUILDING 3:30 ..... FRANK RIZZO
3. KISSEL CROONER 1:46 ..... KISSEL
4. ANGRY CAMPER'S DAD 1:49 ..... FRANK RIZZO
5. BIRD FEED 3:33 ..... SOL ROSENBERG
6. NEW AWNINGS 3:57 ..... MIKE DERUCKI

*INCOMING AD RESPONSE CALL

ALL TRACKS PRODUCED BY JOHNNY BRENNAN & KAMAL

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ELECT
SLAPPY WHITE *for*
VICE PRESIDENT

Headquarters
HOTEL SAHARA
LAS VEGAS, NEVADA
LIVE

1976 **BI-CENTENNIAL** Election: What better way to exemplify our country's progress than a Black *and* White man running on the Democratic ticket for PRESIDENCY and VICE-PRESIDENCY of these UNITED STATES! (Ain't that sump-un??)

The Great Sovereign State of Alabama, whose Civil Rights Laws have been unparalleled, has brought forth a Great Leader; a fair and impartial man, an unbiased and unprejudiced man—Alabama proudly gives you GEORGE WALLACE—**A MAN WHO IS NONE OF THESE THINGS!** Through George's infinite insight into the racial complexities of today's world, he has decided *"TIS WISER TO RUN WITH A BLACK MAN THAN FROM ONE"* . . . (How's that for smart thinkin'?) . . . Governor Wallace reasoned that he needed a **MAN** of impeccable integrity, insuperable intellect, a man of class, a gentleman and scholar, but who? Aahhh, who **ELSE** could better meet these qualifications than the incomparable **SLAPPY WHITE????**

His years have been hard and he has formed firm deep rooted beliefs in the **AMERICAN DREAM**. Being a conscientious Citizen, an issue of major concern to **MR. WHITE** is *deceit*; the intentional misrepresentation that has become a dominant factor in our political scene, the fraudulent activities that govern an astounding majority of our political leaders. This wave of hidious injustices that has infiltrated all avenues of our political system is *monstrous*—and *MUST* be dealt with—*NOW*—**SLAPPY WHITE** is the man that *CAN* and *WILL*—**DEAL!!**

Overwhelmed by the desperate cries of his fellow countryman, plagued by public demand, **SLAPPY** can no longer resist the CALL to serve the America he so loves. Therefore, without further hesitation, **SLAPPY joins the race for Vice-President. Campaign** headquarters have been carefully selected and have been established in one of the plusher gambling casinos in **LAS VEGAS.** (After all, if you've got to *DEAL* and you've decided to *PLAY*, where else would be more logical?) His campaign will be conducted with fun and satirical wit. **SLAPPY** attacks the disease of hate and bigotry with ridicule and offers a Platform of *total Honesty and Commitment.*

That's right, with **SLAPPY WHITE** there need be no worry of *BROKEN PROMISES*—no despair over *UNFULFILLED COMMITMENTS*-How can we be so sure?—**LISTEN TO THE ALBUM, MAN . . . SLAPPY** promises you **NOTHING** . . . and commits himself to **NOTHING** but *HIS OWN PLEASURE!* (Now, now, ain't that better than being *LIED* to?) Besides, his liberal views on legalizing marijuana guarantees heavy votes for he and Wallace.
SLAPPY WHITE, a Man who is not afraid to stand and be counted—a Man not afraid of being *LAFF*-ed at—and—can lead the *LAFF*-ter in a Good Cause—*THE CAUSE OF FUN!!*

After you've checked out this album, I'm sure you will join *LAFF* and cast your vote for **SLAPPY WHITE** for *"VICE-PRESIDENT."*

Shelby Meadows Ashford

A VOTE FOR **WHITE** IS A VOTE FOR **RIGHT**

#A190-LP
#8065-Tape

CREDITS:
Producer: **DAVID DROZEN**
Executive Producer: **LOUIS DROZEN**
Artwork: **MELODYE BENSON**

LAFF RECORDS / 4213 West Jefferson Blvd. / Los Angeles, CA 90016

Copyright 1975

CHESS
Mono LP-1505
Stereo LPS-1505

If you can't be good, BE CAREFUL!

Off The Record

Side 1

	Time
1. Batter Up	6:35
2. Court Session	8:20
3. If You Can't Be Good, Be Careful!	3:05
Total time	18:00

Side 2

	Time
1. Reading and Writing	9:00
2. The Preacher	9:00
3. The Bachelor Apartment	6:20
Total time	24:20

RECORDED REGAL THEATER, CHICAGO, DECEMBER, 1965
ENGINEER JERRY FIELDS
PRODUCED BY RALPH BASS
COVER DESIGN DON S. BRONSTEIN

Anyone named Pigmeat has got to be funny.

And when the surname Markham is added, well, that's your gilt-edged, double-breasted guarantee that top-notch comedy is the product.

Such is the case with "*IF YOU CAN'T BE GOOD, BE CAREFUL,*" where Pigmeat Markham and company romp through a set of risque skits which are the funniest things he's ever recorded.

In case you haven't met the man and his talent, Pig, as his close friends call him, is basically an ethnic humorist who combines copious amounts of vaudeville mixed liberally with lines crammed with biting satire and subtle social comment. Pair this with Markham's mastery of timing, and you have one of the funniest men alive.

Like that of most "down home" comedians, Markham's material is laden with double meanings and references to the South, food and sex—but certainly not in that order.

Consider yourselves introduced.

In "*Batter Up,*" Markham uses the gimmick of the double meaning to its best advantage. Though Pig is talking about baseball, a hapless foil, in the guise of a deaf old man, thinks the star is talking about something entirely different. Later in the track, the deaf one is adamant in his belief that an adult male cannot possibly "knock up a fly."

One of this disc's best bits is "*Reading and Writing,*" where Pigmeat, cast this time as a transplanted Southerner, "shows up" his friend by "reading" a letter to him. Pig begins, "September the twenty-twice . . ." This track alone is worth the price of the album.

"*Bachelor Apartment*" is a great example of how Markham's superb timing and characterization can be deployed for a truly comic result. It's the tale of a "big spender" who is angry because his lady companion is not—shall we say—cooperative.

"*Court Session*" and "*The Preacher*" are gems, too. These two skits show Pig at his best.

And let's not ignore the very fine supporting company from which Markham bounces his comedy. It's a sure thing that playing comedy—as well as this group does—isn't easy. Yet, they make it seem as simple as falling off that hackneyed old log.

If you've never met Pigmeat before—"*IF YOU CAN'T BE GOOD, BE CAREFUL*" is a perfect situation to make his acquaintance

And, if you already know Pigmeat—then I've wasted some good typewriter ribbon

P.S. (which means pork sausage). Be sure to check out side one's track three. Here, Pigmeat Markham belts out the blues tune from which this album gets its title.

He can sing up a storm, too.

Dave Potter
Chicago Daily Defender

CHESS PRODUCING CORPORATION, 2120 SOUTH MICHIGAN AVENUE, CHICAGO, ILLINOIS 60616

MMO

MUSIC MINUS ONE

LIGHT YOUR FIRE !

Music Minus One Drummer

MMO 4066 - B
STEREO

4066

1. Proud Mary
2. Light My Fire
3. Satisfaction
4. Somebody To Love
5. Sunshine Of Your Love
6. Sometimes In Winter
7. Spinning Wheel

CARDINAL RECORDS

STAND, Inc. Presents

"STAND-ing Room Only"

STEREO

SIDE 2
CO 4387 B

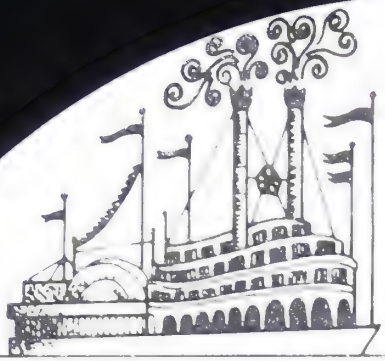
1. The Master Song - Karen Pawluk
   (Written By Leonard Cohen)
2. Kansas City - D. J. Peck
   (Written by Mike Stollers and Jerry Lieber)
3. Hey, Rock the Boat - Selden and Lunney
   (Written by Sparks Lunney)
4. See The Children - Diane Fosdick
   (Written by Diane Fosdick)

THE NOW SOUNDS

SIDE B

LG 102

1. EVIL WAYS
(Sonny Henry) Mark Julius
2. TAKE A LOOK AROUND
(J. Cliburn/J. Carter) Jerry Walsh
3. HEY THERE LONELY GIRL
(E. Shuman/L. Carr) Bobby Davis
4. EARLY IN THE MORNING
(M. Leander/Seagin) Jerry Walsh
5. THE THRILL IS GONE
(A. H. Benson/D. Pottiter) Pip Bravo
6. WHO'S YOUR BABE
(Andy Kim/Jeff Barry)
(Jerry Walsh)



REPRISE RECORDS

PROMOTION TRANSITION NOT FOR SALE

KENNY ROGERS AND THE FIRST EDITION

Produced by Jimmy Bowen & Kenny Rogers
Arranged by Kenny Rogers
Orchestration by Larry Cansler

Playing Time: 15:34

MS 2039
(31,244)

1. 2:36 Songpainter Music, Inc. BMI
2. 3:25 Buckhorn Music Pub., Inc. BMI
3. 3:30 Grand National Songs, Inc. ASCAP
4. 3:45 Francis, Day & Hunter, Inc. ASCAP
5. 2:18 Quill Music Co. ASCAP

SIDE 2

1. POEM FOR MY LITTLE LADY (Mac Davis)
2. FOR THE GOOD TIMES (Kris Kristofferson)
3. GOOD LADY OF TORONTO (Peter Gallway)
4. TWO LITTLE BOYS (E. Madden-T. Morse-A. Braden)
5. WHERE DOES ROSIE GO (Kim Carnes)

Manufactured by Amos Productions, Inc.

REPRISE RECORDS A DIVISION OF WARNER BROS RECORDS INC MADE IN U.S.A.

STEREO

Dick Charles Recording

(78 RPM Reference Record . . not for public performance)

THE UNITED STATES STEEL VARIATIONS

by

BERNARD GREEN

Earl Wild, Piano Soloist, with the ABC Symphony Orchestra conducted by the composer.

340 E. 52nd St.
N. Y. C.
EL. 5-6923

Cathedral Films

33⅓ RPM MICROGROOVE
SERIES 1

AUDIBLE/INAUDIBLE SIGNAL
CELESTA

THE STORY OF JESUS

3 THE PRESENTATION

THIS SIDE FOR
TEACHING

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SOJ-13B

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NEW WINE

Keith Miller & Ralph Carmichael
a musical about kids

SIDE 2

33 1/3 rpm
STEREOPHONIC

1. CERTAIN THINGS (continued)
2. ARE YOU BLIND?
3. I CAN'T BE ME
4. BUT WHERE IS GOD?
5. AND THAT WAS ALL
6. WE LOVE YOU, GOD
7. NEW WINE

words by Keith Miller & music by
Ralph Carmichael

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LS-5577-LP
(LS 2-5577)

LEXICON MUSIC, INC. WACO, TEXAS

For Use with

Letter of Joy—Philippians

Side Two

33⅓ RPM
Contemporary Series
Red Adult
32-4017/16

5. Amazing Grace (3:48)
6. Dispute at Philippi (6:28)
7. Narration for filmstrip Rejoice!
(selections from Henry Purcell's
Rejoice in the Lord Alway) (3:46)
8. Rejoice, the Lord is King (2:11)

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WORD

YOU DON'T HAVE TO BE VERY BIG AT ALL

Flo Price with Jim Grant

K 703 LP

SIDE 1

1. YOU DON'T HAVE TO BE VERY BIG AT ALL (Price) (Zondervan Music Publishers-BMI-4:14)
2. THE RAINBOW SONG (Price) (Lexicon Music-ASCAP-2:31)
3. TONGUE TWISTERS (Price) (Lexicon Music-ASCAP-2:47)
4. I WILL BE KIND (Price) (Lexicon Music-ASCAP-2:58)

NONBREAKABLE MICROGROOVE

33⅓ RPM

WORD RECORDS, INC. WACO, TEXAS

20th CENTURY-FOX RECORDS
For The Children Of The World
ART LINKLETTER
Narrates
"THE BIBLE"
Side A
33 1/3 R.P.M.
STEREO
S 3187
S 3187 A-2
1. INTRODUCTION
THE CREATION 5:57
2. ADAM AND EVE 5:20
3. CAIN AND ABEL 3:03
Distributed By ABC Records
20th CENTURY-FOX RECORD CORPORATION, NEW YORK TMKS. REG. MADE IN U.S.A.

20th CENTURY-FOX RECORDS

For The Children Of The World

ART LINKLETTER

Narrates

"THE BIBLE"

Side B
33⅓ R.P.M.
STEREO

S 3187
S 3187 B-2

1. NOAH AND THE ARK	8:14
2. TOWER OF BABEL	1:55
3. ABRAHAM CONCLUSION	12:36

Distributed By ABC Records

20th CENTURY-FOX RECORD CORPORATION, NEW YORK TMKS. REG. MADE IN U.S.A.

HARMONY

A PRODUCT OF COLUMBIA RECORDS

STORIES OF
FAMOUS CHILDREN
IN THE OLD TESTAMENT

NARRATED BY BUD COLLYER

HL 9537
NONBREAKABLE

Side 2
(x"Lp" 56923)

MUSIC BY THE MERRILL STATON SINGERS

1. JOSEPH AND THE COAT OF MANY COLORS
- G. French -

2. BENJAMIN AND THE CUP OF SILVER
- G. French -

3. MOSES IN THE BULRUSHES -G. French-

4. DAVID - THE SHEPHERD BOY
- G. French -

"COLUMBIA," "HARMONY," MARCAS REG.

wonderland

LONG PLAYING

MICROGROOVE

THE BOOK OF GOD

Bible Stories For Children

Read by JON ARTHUR

RLP 1410

SIDE 2

1. The Boy Who Fought a Giant
2. The Strange Tale of Nebuchadnezzar
3. The Story of Esther

From "The Book of God," by April Oursler Armstrong; published by Garden City Books

(RLP 12-1410 B)

Bill Grauer Productions, Inc. / New York

wonderland

THE RAINBOW EXPRESS

by John and Phyllis Miller

Produced by Bob MacKenzie and John Miller

℗ 1978 JoySong Records

STEREO
SIDE ONE

JS33046

BEGAT 4:54
GOOD AND BAD 2:18
NOAH INTRODUCTION 1:08
NOAH, NOAH 2:53
SUCH A DAY 2:34
YO HO 4:00
BUILD A BOAT 2:47
I WILL COVER THE EARTH :50

All songs by John and Phyllis Miller and copyright by Paragon Music Corp. (ASCAP)

THE RAINBOW EXPRESS

by John and Phyllis Miller

Produced by Bob MacKenzie and John Miller

Ⓟ 1978 JoySong Records

STEREO
SIDE TWO
JS33046

PROCRASTINATION 1:06
ANIMAL PARADE (Long Version) 1:49
RECITATIVE (Go Into The Boat) :33
PRAYER (Part One) :38
STORM 1:14
PRAYER (Part Two) :43
DOVE SONG 4:49
ANIMAL PARADE (Short Version) 1:13
RAINBOW SONG 3:13
AND THE WORD WAS ACCOMPLISHED 2:44

All songs by John and Phyllis Miller and copyright by Paragon Music Corp. (ASCAP)

C.I.A.

CAROLINA ILLEST ARTIST
"ROCK WIT US"

SIDE

A

1999

1. ROCK WIT US (ALBUM VERSION)
2. ROCK WIT US (INSTRUMENTAL)
3. HOW MANY NIGGA'S (BONUS)

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GROUND ZERO ALLSTARZ

SIDE

B

1999

1. THICKA THAN BLOOD (ALBUM)
2. THICKA THAN BLOOD (INSTRUMENTAL)
3. THICKA THAN BLOOD (ACCAPELLA)

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"Bringing Christ to the Nations"®

The Lutheran Hour ®

SERVANT FOR CHRIST

℗ © 1985

Side Two

33 1/3 RPM
Long Play

"THE CHURCH IS NO BARGAIN"
DR. OSWALD HOFFMANN, Speaker

® 1931

International Lutheran Laymen's League
2185 Hampton Avenue
St. Louis, Missouri 63139-2983
(314) 647-4900

CHECKER

RAY SCOTT
"THE PRAYER"

CK 3017
(18810)

SIDE 1
STEREO

THE PRAYER - PART I
(Redd Foxx)

16:00

PRODUCED BY ANDRE WILLIAMS

MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616

CHECKER

RAY SCOTT
"THE PRAYER"

CK 3017
(18811)

SIDE 2
STEREO

THE PRAYER - PART II
(Redd Foxx)

16:25

PRODUCED BY ANDRE WILLIAMS

MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616

Lynchburg Baptist
College Chorale

Paul DeSaegher
Director

Side Two

TRC-11
0013-B

1. I Can't Get Along Without The Lord
2. O Purify My Life
3. I Know That This Is True
4. He Is The Way, The Truth, The Life
5. Love Was When

STEREO

Billy Graham Crusade in Miniature

BG 3345

Side 1

1. Praise Ye the Lord of Hosts.....New York Crusade Choir directed by Cliff Barrows
2. Smash and Grab World.....Tedd Smith
3. My Heavenly Father Watches Over Me.....Myrtle Hall
4. The Virgin Mary had a Baby Boy.....The Kinsfolk
5. Partners with God.....Ethel Waters
6. How Great Thou Art..... George Beverly Shea and the New York Crusade Choir

X4RS-3346

LONG 33⅓ PLAY

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Billy Graham Crusade in Miniature

B G
3345

Side
2

The Signs of the Time, the End of the World,
the Second Coming of Jesus Christ

Message given by Billy Graham at the
New York Crusade.

X4RM-3345

Made in U.S.A.

LONG 33⅓ PLAY

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ST. ANTHONY'S GUILD

PATERSON, NEW JERSEY

CK-2

33⅓ R.P.M.
LONG PLAYING
MICROGROOVE

SO SPEAK YOU

Conferences for Religious
on
Christian Maturity in the use of the Tongue

2. The Praising Tongue

CLAUDE KEAN, O.F.M.
RETREAT MASTER

© 1966 by St. Anthony's Guild

TEST PRESSING

REFER TO: _____

DATE: _____

Cook Laboratories, Inc.
351 Courtland Ave.,
Stamford, Ct. 06906

CO 2217

"Forgiveness"
+
"Laws N Lives"

CHESS

SERMON

MOSES SENDS TWELVE SPIES
(Promise to Jesus)

SIDE TWO

12064

REV. C. L. FRANKLIN

Pastor, New Bethel Baptist Church
Detroit, Michigan

MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616

LP-58

Evangelist

Reverend Victor E. LeDoux

Series A

©'66

SIDE 2

#66112

33⅓ LP

Subject

"BE YE CONVERTED"

P.O. Box 15804

Oklahoma City, Okla. 73118

TH 16

SIDE 2

A WORLD RADIO MISSION REACH-OUT RECORD

with

CLINTON WHITE

"THE MOST ASTONISHING DOCTRINE"

additional copies may be obtained from

World Radio Missions, Inc.

Box 6

Lancaster, N.H. 03584

UNDER THE BIG TENT IN MEMPHIS

LAUGHTER, TRUTH & MUSIC #2

SIDE 2
LP 336

BOB HARRINGTON
CHAPLAIN OF BOURBON STREET
AND HARDY SISTERS

MISSION RECORDINGS
385 POPLAR AVE.
MEMPHIS, TENN.

Bob Harrington

IT'S FUN BEING SAVED

BH 26

Side 2

VOL. II

WORD

W
3455
LP

SIDE
2

In Memoriam

CHARLES E. FULLER (1887-1968)

a generation's voice for God

narrated by PAUL HARVEY

"My Sins Are Gone" (Quartet), "Beulah Land" (Choir) --- "Heavenly Sunshine," letters by Mrs. Fuller, "Jesus Will Walk With Me" (Choir) --- "Seeking The Lost" (Quartet), reaching neglected places.

(XB - 2595)

NONBREAKABLE MICROGROOVE

33⅓ RPM

WORD RECORDS, INC. WACO, TEXAS

WORD

In Memoriam

CHARLES E. FULLER (1887-1968)

a generation's voice for God

narrated by PAUL HARVEY

W 3455 LP

SIDE 3

"Lord, I'm Coming Home" (Congregation), "Meet Me There" (Congregation) — "This World Is Not My Home" (Quartet), Sermon excerpt — "Sweet Hour of Prayer" (Congregation), Old Fashioned Revival Hour beginnings (Harvey) — "Keep On Believing" (Choir), "Let Us Have A Little Talk With Jesus" (Quartet).

(XB - 2596)

NONBREAKABLE MICROGROOVE

33⅓ RPM

WORD RECORDS, INC. WACO, TEXAS

WORD

In Memoriam

CHARLES E. FULLER (1887-1968)

a generation's voice for God

narrated by PAUL HARVEY

W 3455 LP

SIDE 4

Sermon excerpt on soul winning, "Will There Be Any Stars In My Crown" (Choir) --- Invitation, "Just As I Am" (Choir).

(XB - 2597)

NONBREAKABLE MICROGROOVE

33⅓ RPM

WORD RECORDS, INC. WACO, TEXAS

Jim

THE AUTHORITY OF THE BELIEVER

TEACHING ALBUM SET

SIDE A

JLP P-13
16⅔ RPM
Jim LP P13 1A

A COMPLETE BIBLE DISCOURSE
ON THE AUTHORITY OF THE BELIEVER

Featuring the teaching ministry of
Evangelist Jimmy Swaggart

PART ONE

ALBUM NO. 1
IN A SET OF 5 ALBUMS

Jim

THE AUTHORITY OF THE BELIEVER

TEACHING ALBUM SET

SIDE B

JLP P-13
16⅔ RPM
Jim LP P13 1B

A COMPLETE BIBLE DISCOURSE
ON THE AUTHORITY OF THE BELIEVER

Featuring the teaching ministry of
Evangelist Jimmy Swaggart

PART TEN

ALBUM NO. 1

IN A SET OF 5 ALBUMS

Jim

THE AUTHORITY OF THE BELIEVER

TEACHING ALBUM SET

SIDE A

JLP P-13
16⅔ RPM
Jim LP P13 2A

A COMPLETE BIBLE DISCOURSE
ON THE AUTHORITY OF THE BELIEVER

Featuring the teaching ministry of
Evangelist Jimmy Swaggart

PART TWO

ALBUM NO. 2

IN A SET OF 5 ALBUMS

Jim

THE AUTHORITY OF THE BELIEVER

TEACHING ALBUM SET

SIDE A

JLP P-13
16⅔ RPM
Jim LP P13 2A

A COMPLETE BIBLE DISCOURSE
ON THE AUTHORITY OF THE BELIEVER

Featuring the teaching ministry of
Evangelist Jimmy Swaggart

PART TWO

ALBUM NO. 2

IN A SET OF 5 ALBUMS

Jim

THE AUTHORITY OF THE BELIEVER

TEACHING ALBUM SET

SIDE B

JLP P-13
16⅔ RPM
Jim LP P13 2B

A COMPLETE BIBLE DISCOURSE
ON THE AUTHORITY OF THE BELIEVER

Featuring the teaching ministry of
Evangelist Jimmy Swaggart

PART NINE

ALBUM NO. 2

IN A SET OF 5 ALBUMS

Jim

THE AUTHORITY OF THE BELIEVER

TEACHING ALBUM SET

SIDE A

JLP P-13
16⅔ RPM
Jim LP P13 3A

A COMPLETE BIBLE DISCOURSE
ON THE AUTHORITY OF THE BELIEVER

Featuring the teaching ministry of
Evangelist Jimmy Swaggart

PART THREE

ALBUM NO. 3

IN A SET OF 5 ALBUMS

Jim

THE AUTHORITY OF THE BELIEVER

TEACHING ALBUM SET

SIDE B

JLP P-13
16⅔ RPM
Jim LP P13 3B

A COMPLETE BIBLE DISCOURSE
ON THE AUTHORITY OF THE BELIEVER

Featuring the teaching ministry of
Evangelist Jimmy Swaggart

PART EIGHT

ALBUM NO. 3

IN A SET OF 5 ALBUMS

Jim

THE AUTHORITY OF THE BELIEVER

TEACHING ALBUM SET

SIDE A

JLP P-13
16⅔ RPM
Jim LP P13 4A

A COMPLETE BIBLE DISCOURSE
ON THE AUTHORITY OF THE BELIEVER

Featuring the teaching ministry of
Evangelist Jimmy Swaggart

PART FOUR

ALBUM NO. 4

IN A SET OF 5 ALBUMS

Jim

THE AUTHORITY OF THE BELIEVER

TEACHING ALBUM SET

SIDE B

JLP P-13
16⅔ RPM
Jim LP P13 4B

A COMPLETE BIBLE DISCOURSE
ON THE AUTHORITY OF THE BELIEVER

Featuring the teaching ministry of
Evangelist Jimmy Swaggart

PART SEVEN

ALBUM NO. 4

IN A SET OF 5 ALBUMS

Jim

THE AUTHORITY OF THE BELIEVER

TEACHING ALBUM SET

SIDE A

JLP P-13
16⅔ RPM
Jim LP P13 5A

A COMPLETE BIBLE DISCOURSE
ON THE AUTHORITY OF THE BELIEVER

Featuring the teaching ministry of
Evangelist Jimmy Swaggart

PART FIVE

ALBUM NO. 5

IN A SET OF 5 ALBUMS

Jim

THE AUTHORITY OF THE BELIEVER

TEACHING ALBUM SET

SIDE B

JLP P-13
16⅔ RPM
Jim LP P13 5B

A COMPLETE BIBLE DISCOURSE
ON THE AUTHORITY OF THE BELIEVER

Featuring the teaching ministry of
Evangelist Jimmy Swaggart

PART SIX

ALBUM NO. 5

IN A SET OF 5 ALBUMS

Jim

HEALING IS FOR YOU

TEACHING ALBUM SET

SIDE A

JLPN-12
16 2/3 RPM
Jim LPN12-1A

A COMPLETE BIBLE DISCOURSE
ON THE SUBJECT OF BIBLE HEALING

Featuring the teaching ministry of

Evangelist Jimmy Swaggart

PART ONE

ALBUM NO. 1

IN A SET OF 5 ALBUMS

Jim

HEALING IS FOR YOU

TEACHING ALBUM SET

SIDE B

JLPN-12
16 2/3 RPM
Jim LPN12-1B

A COMPLETE BIBLE DISCOURSE
ON THE SUBJECT OF BIBLE HEALING

Featuring the teaching ministry of

Evangelist Jimmy Swaggart

PART TEN

ALBUM NO. 1

IN A SET OF 5 ALBUMS

Jim

HEALING IS FOR YOU

TEACHING ALBUM SET

SIDE A

JLPN-12
16 2/3 RPM
Jim LPN12-2A

A COMPLETE BIBLE DISCOURSE
ON THE SUBJECT OF BIBLE HEALING

Featuring the teaching ministry of

Evangelist Jimmy Swaggart

PART TWO

ALBUM NO. 2

IN A SET OF 5 ALBUMS

Jim

HEALING IS FOR YOU

TEACHING ALBUM SET

SIDE B

JLPN-12
16 2/3 RPM
Jim LPN12-2E

A COMPLETE BIBLE DISCOURSE
ON THE SUBJECT OF BIBLE HEALING

Featuring the teaching ministry of

Evangelist Jimmy Swaggart

PART NINE

ALBUM NO. 2

IN A SET OF 5 ALBUMS

Jim

HEALING IS FOR YOU

TEACHING ALBUM SET

SIDE A

JLPN-12
16 2/3 RPM
Jim LPN12-3A

A COMPLETE BIBLE DISCOURSE
ON THE SUBJECT OF BIBLE HEALING

Featuring the teaching ministry of

Evangelist Jimmy Swaggart

PART THREE

ALBUM NO. 3
IN A SET OF 5 ALBUMS

Jim

HEALING IS FOR YOU

TEACHING ALBUM SET

SIDE B

JLPN-12
16 2/3 RPM
Jim LPN12-3B

A COMPLETE BIBLE DISCOURSE
ON THE SUBJECT OF BIBLE HEALING

Featuring the teaching ministry of

Evangelist Jimmy Swaggart

PART EIGHT

ALBUM NO. 3
IN A SET OF 5 ALBUMS

Jim

HEALING IS FOR YOU

TEACHING ALBUM SET

SIDE A

JLPN-12
16 2/3 RPM
Jim LPN-12-4A

A COMPLETE BIBLE DISCOURSE
ON THE SUBJECT OF BIBLE HEALING

Featuring the teaching ministry of

Evangelist Jimmy Swaggart

PART FOUR

ALBUM NO. 4
IN A SET OF 5 ALBUMS

Jim

HEALING IS FOR YOU

TEACHING ALBUM SET

SIDE B

JLPN-12
16 2/3 RPM
Jim LPN-12-4B

A COMPLETE BIBLE DISCOURSE
ON THE SUBJECT OF BIBLE HEALING

Featuring the teaching ministry of

Evangelist Jimmy Swaggart

PART SEVEN

ALBUM NO. 4
IN A SET OF 5 ALBUMS

Jim

HEALING IS FOR YOU

TEACHING ALBUM SET

SIDE A

JLPN-12
16 2/3 RPM
Jim LPN12-5A

A COMPLETE BIBLE DISCOURSE
ON THE SUBJECT OF BIBLE HEALING

Featuring the teaching ministry of

Evangelist Jimmy Swaggart

PART FIVE

ALBUM NO. 5
IN A SET OF 5 ALBUMS

Jim

HEALING IS FOR YOU

TEACHING ALBUM SET

SIDE B

JLPN-12
16 2/3 RPM
Jim LPN12-5B

A COMPLETE BIBLE DISCOURSE
ON THE SUBJECT OF BIBLE HEALING

Featuring the teaching ministry of

Evangelist Jimmy Swaggart

PART SIX

ALBUM NO. 5

IN A SET OF 5 ALBUMS

TRUE CHRISTIAN
RECORDS

4571 Evelena Court • Fremont, California 94536

33⅓ RPM

TCR-5000-A
21 min. 10 sec.

LESSON ONE

DOES GOD REALLY EXIST?
CAN WE TRUST THE BIBLE?

by

BOB BRUTON

Copyrighted 1967

TRUE CHRISTIAN
RECORDS

4571 Evelena Court • Fremont, California 94536

33⅓ RPM

TCR-5000-B
21 min. 35 sec.

LESSON TEN

THE CHRISTIAN AND THE DEVIL

by

BOB BRUTON

Copyrighted 1967

TRUE CHRISTIAN
RECORDS

4571 Evelena Court • Fremont, California 94536

33⅓ RPM

TCR-5001-A
16 min. 38 sec.

LESSON TWO

HOW TO KNOW GOD

by

BOB BRUTON

Copyrighted 1967

TRUE CHRISTIAN

RECORDS

4571 Evelena Court • Fremont, California 94536

33 1/3 RPM

TCR-5001-B
22 minutes

LESSON NINE

THE CHRISTIAN AND THE OLD NATURE

by

BOB BRUTON

Copyrighted 1967

TRUE CHRISTIAN

RECORDS

4571 Evelena Court • Fremont, California 94536

33 1/3 RPM

TCR-5002-A
18 min. 55 sec.

LESSON THREE

FELLOWSHIP RESTORED

by

BOB BRUTON

Copyrighted 1967

TRUE CHRISTIAN
RECORDS

4571 Evelena Court • Fremont, California 94536

33⅓ RPM

TCR-5002-B
21 min. 35 sec.

LESSON EIGHT

THE CHRISTIAN AND THE WORLD-SYSTEM

by

BOB BRUTON

Copyrighted 1967

TRUE CHRISTIAN

RECORDS

4571 Evelena Court • Fremont, California 94536

33 1/3 RPM

TCR-5003-A
18 min. 30 sec.

LESSON FOUR

HOW TO LIVE THE SPIRIT-FILLED LIFE

by

BOB BRUTON

Copyrighted 1967

TRUE CHRISTIAN

RECORDS

4571 Evelena Court • Fremont, California 94536

33⅓ RPM

TCR-5003-B
22 minutes

LESSON SEVEN

HOW TO DISCOVER YOUR SPIRITUAL TALENT

by

BOB BRUTON

Copyrighted 1967

TRUE CHRISTIAN

RECORDS

4571 Evelena Court • Fremont, California 94536

33 1/3 RPM

TCR-5004-A
19 min. 10 sec.

LESSON FIVE

BACK TO THE BIBLE

by

BOB BRUTON

Copyrighted 1967

TRUE CHRISTIAN

RECORDS

4571 Evelena Court • Fremont, California 94536

33 1/3 RPM

TCR-5004-B
19 min. 40 sec.

LESSON SIX

THE KEY TO EFFECTIVE PRAYER

by

BOB BRUTON

Copyrighted 1967

MAKING CHOICES:
In Bible Times and Today

Media Resource For Ages 3–8

1. Terry (story) 1:01
   We Want to Learn to Live in Love (song) 1:15
2. Robin (story) :56
   The World Belongs to All (song) 1:30
3. Jackie (story) :29
   One, Two, Three (song) 1:04
   Be Kind to One Another (song) :42

SIDE II

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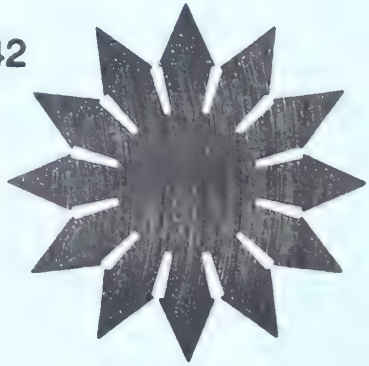
(NR15051-2)



4. Pat (story) :53
   What God Does (song) 1:54
5. The Great Commandments (song) 1:20
6. Just Like Me (song) :38
   Walk This Way (song) :36

Published by The Christian Science Publishing Society, Boston, Massachusetts

FACULTIES INDESTRUCTIBLE

Selections from the Christian Science Hymnal and Christian Science Periodicals

Hymns sung by McHenry Boatwright
Ralph E. Jeries at The Mother Church Organ
Articles read by Noel D. Bryan-Jones

CSP 3827
Side 2

33⅓ R.P.M.
Long-Playing
Microgroove

Band 1 - Hymn 117 -
Holy, Holy, Holy, Lord God Almighty
Band 2 - Article -
Indestructible Faculties of Spirit
Band 3 - Hymn 374 -
We thank Thee and we bless Thee

XTV 123828

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THE CATHOLIC RECORD CLUB

SIDE TWO

Father LADISLAS ORSY, S.J.

Speaks on

AUTHORITY AND OBEDIENCE IN RELIGIOUS LIFE

MER 60B

33⅓ RPM

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CORK

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THE CATHOLIC RECORD CLUB

SIDE TWO

RABBI ARTHUR HERTZBERG, Ph.D.

Speaks on

GOD MADE You Y O U

MER 41B

33⅓ R.P.M.

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CORK

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GOOD NEWS FOR CHILDREN

BY

SHERI DUNHAM HAAN

DLP 301
SIDE TWO
Time: 23:50

1. AN UNUSUAL BABY BASKET
2. FIVE STONES AND A GIANT
3. THREE IN A FIRE
4. MAN OVERBOARD
5. FATHER, FORGIVE ME

DOBRE RECORDS

PRESENTS

"HAPPY BIRTHDAY, JESUS"

(A CHRISTMAS MUSICAL)

FLOYD HUDDLESTON

AND HIS FAMILY SINGERS

SIDE TWO

℗ 1977
Dobre Records
® 1977 House of
Huston Music Co.
(ASCAP)

DR-1013-B

STEREO

Music & Lyrics by
Floyd Huddleston
Produced by
Mundell Lowe

1. LITTLE STAR
2. ONE SPECIAL STAR
3. THE BABY'S NAME WAS JESUS
4. SWEET BABY JESUS
5. MY SON
6. CHOCKLETT CHIMNEYS
7. DEAR LORD, SWEET LORD
8. LIGHT A CANDLE

Dist. by RAY LAWRENCE LTD.
P.O. Box 1987—Studio City,
Calif. 91604

雙龍唱片

精選粵曲

(A) 劇戲

SL-2035

紅了櫻桃碎了心

其三

出版登記證：內版台字第〇二〇號・經濟部登記證：台商字第五〇三號・
營利事業登記證：北縣商乙字第八七二號・廠址：台北縣土城鄉埔林一一四號・
海山唱片股份有限公司出品

雙龍唱片
精選粵曲
(B) 劇戲
SL-2035
紅了櫻桃碎了心
其四
出版登記證：內版台字第二〇二〇號・經濟部登記證：台建商字設商登記第九〇三五號・
營利事業登記證：北縣商乙字第八七二號・廠址：台北縣土城鄉埤林一一四號・
海山唱片股份有限公司出品

MERCURY

RICHARD HAYMAN
And His Orchestra

MG-20465
Side 1

A Custom
High
Fidelity
Recording

1. DANSE CALINDA
2. CONJURATION
3. SPELL OF DEATRA
4. INCANTATION
5. AFRO
6. ZOMBI

LONG PLAYING MICROGROOVE

MERCURY

RICHARD HAYMAN
And His Orchestra

MG-20465
Side 2

A Custom
High
Fidelity
Recording

1. VOODOO
2. MAMBA
3. HAITI
4. MIDNIGHT RITUAL
5. GRIS-GRIS
6. INVOCATION

LONG PLAYING MICROGROOVE

FANIA
SIEMBRA
WILLIE COLON/RUBEN BLADES
COMPATIBLE
STEREO
SIDE A
JM-00537
1. PLASTICO 6:37
(Ruben Blades)Vaya Publ./ASCAP
2. BUSCANDO GUAYABA 5:43
(Ruben Blades)Vaya Publ./ASCAP
3. PEDRO NAVAJA 7:21
(Ruben Blades)Vaya Publ./ASCAP
PRODUCED BY: WILLIE COLON
℗and © 1978, Fania Records

FANIA
SIEMBRA
WILLIE COLON/RUBEN BLADES
COMPATIBLE
STEREO
SIDE B
JM-00537
1. MARIA LIONZA 5:27
(Ruben Blades) Vaya Publ./ASCAP
2. OJOS 4:50
(Johnny Ortiz) Fania Publ./BMI
3. DIME 6:59
(Ruben Blades) Vaya Publ./ASCAP
4. SIEMBRA 5:21
(Ruben Blades) Vaya Publ./ASCAP
PRODUCED BY: WILLIE COLON
℗ and © 1978, Fania Records

EXPLORER SERIES

TIBETAN BUDDHISM
Tantras of Gyütö

STEREO
H-72064-A

STEREO
SIDE ONE (23:25)

Sangwa Düpa

recorded at Gyütö Tantric College,
Dalhousie, Himachal Pradesh
by David Lewiston

℗ & © 1975 Nonesuch Records

TIBETAN BUDDHISM
Tantras of Gyütö

STEREO
H-72064-B

STEREO
SIDE TWO (17:53)

Sangwa Düpa

recorded at Gyütö Tantric College,
Dalhousie, Himachal Pradesh
by David Lewiston

℗ & © 1975 Nonesuch Records

INSANE

SIDE 2

STEREO
LAFF-LP-209

DID YA HEAR THE ONE ABOUT
IN THE ARMY
HE-SHE
OH MY DARLIN, CLEMENTINE
HUNTING BEAR
KU KLUX KLAN
BIBLE BELT

Manufactured & Dist. Worldwide by
LAFF RECORDS
4218 West Jefferson Blvd.
Los Angeles, CA 90016 U.S.A.
© ℗ 1976 Platinum Voices, Ltd.

THE VERY BEST OF RICHARD PRYOR

Manufactured & Dist.
by LAFF RECORDS
4218 W. Jefferson Blvd.
L.A., CA. 90016

STEREO
A-221
SIDE 2

BEING BORN :11 G
JESSE 2:58 R
BLACK PREACHERS 1:00 R
WHAT IS THE TRUE
STORY OF JESUS CHRIST 1:13 PG
LINE UP 2:07 X
BLACK BEN 9:38 PG

© ℗ 1982 LAFF Records

SIDE B
LAFF-LP

A-115

BELLE BARTH

HELL'S BELLE

CUSTOM BIRD RECORDS

The Talking Parrot

Side 2

Wanna Drink?	(4 minutes)
Gimme A Kiss!	(4½ minutes)
Gimme A Kiss, Sweetheart!	(4½ minutes)
Bye-Bye!	(4½ minutes)
Bye-Bye, See You Later, Alligator!	(4½ minutes)

Produced by Custom Bird Records, 1984

Stock #TP-150 (Stereo)

TEST PRESSING

18-39"

CLIENT

CODE

DATE

2

TEST PRESSING

14'-0"

CLIENT

CODE

DATE

3

TEST PRESSING

17'-6"

CLIENT

CODE

DATE

4

TEST PRESSING

17 12"

CLIENT Film Fax

CODE

DATE

STEREO

Side Two
Phrases

THE COMPLETE COCKATIEL TRAINING ALBUM

HELLO BABY
I LOVE YOU
HELLO BABY, I LOVE YOU
HEY GOOD LOOKIN'
WANT TO PLAY WITH ME?
HEY GOOD LOOKIN', WANT TO PLAY WITH ME?
HEY GOOD LOOKIN', I LOVE YOU,
WANT TO PLAY WITH ME?

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POST OFFICE BOX 1102 BURBANK, CALIFORNIA 91507

"HOW ARE THINGS IN YOUR TOWN?"

KEN NORDINE

®

STEREO
BTS 33
(5965)
SIDE 1

1. ORIGINAL SIN 2:51
2. WHAT TIME IS IT? 3:48
3. DOWN THE DRAIN 3:12
4. REACHING INTO IN 2:02
5. LEMMING 2:21
6. FLIBBERTY JIB 4:32

"HOW ARE THINGS IN YOUR TOWN?"

KEN NORDINE

®

STEREO
BTS 33
(5968)
SIDE 4

1 CONFESSIONS OF 349-18-5171
2. ROGER 5:05
3. LOOKS LIKE RAIN 3:28
4. YOU'RE GETTING BETTER 1:59

"HOW ARE THINGS IN YOUR TOWN?"

KEN NORDINE

®

STEREO
BTS 33
(5966)
SIDE 2

1. THE WHISTLER 3:00
2. BURY-IT-YOURSELF TIME CAPSULE 3:05
3. HUNGER IS FROM 3:47
4. SMERD 4:25
5. ANYTIME, ANYTIME 2:19
6. PACING 2:12

"HOW ARE THINGS IN YOUR TOWN?"

KEN NORDINE

®

STEREO
BTS 33
(5967)
SIDE 3

1. FIREFLY 2:11
2. OUTER SPACE 3:33
3. MANNED SPACE CAPSULE 2:16
4. THE VIDIOT 5:22
5. MISS CONE 2:43
6. MR. BIG 1:56

STEREO
LPS 3137
SIDE 1

TRAIN YOUR BIRD TO TALK

Produced by
PETER E. S. TEVIS
℗ 1976

HELLO
HOW ARE YOU
HELLO - HOW ARE YOU
HOW ARE YOU - FINE, THANK YOU
PRETTY BIRD
HELLO PRETTY BIRD
WHO ARE YOU

POST OFFICE BOX 1102 BURBANK, CALIFORNIA 91507

OUTRAGEOUS
RICHARD PRYOR

Mfd. & Dist.
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LAFF RECORDS
4218 W. Jefferson Blvd.
L.A., CA. 90016

A-206
STEREO
SIDE 1
S-6978

THE OPERATION
THROW UP
IMPROVISATION
LOOTERS
BATHROOM
WHITE CHICKS
TRUE STORY OF J.C.

© ℗ 1976
VAIL RECORDS, LTD.

OUTRAGEOUS RICHARD PRYOR

Mfd. & Dist.
Worldwide by
LAFF RECORDS
4218 W. Jefferson Blvd.
L.A., CA. 90016

A-206
STEREO
SIDE 2
S-6976

I FEEL

FIGHTING

JAIL

HI WAY 16

MOSES

© ℗ 1976
VAIL RECORDS, LTD.

DOUBLE SHOT
RECORDS

WILL THE REAL HOWARD HUGHES PLEASE STAND UP?

DSS-5006
(DSS-5006-B)

SIDE 2
33⅓ RPM

1. INTRODUCTORY REMARKS (3:30)
2. H.H. (2:30)
3. TESTIMONIAL DINNER (6:08)
4. DO YOU WANNA DATE? (1:03)
5. THE DAILY ECHH (2:30)
6. IN THE SWISS BANK (:20)
7. PLASTIC SURGERY (1:28)
8. POKER GAME (2:10)
9. PUBLISHER'S OFFICE (:40)

Published by BIG SHOT MUSIC (ASCAP)

DAVE BARRY & COMPANY

Produced by HAL WINN-IRWIN ZUCKER

SD 8178

STEREO

BOB BOOKER & GEORGE FOSTER
PRESENT
THE HANDWRITING ON THE WALL
(THE SOUNDS OF GRAFFITI)

ATLANTIC

SIDE 1

1. THE SOUNDS OF GRAFFITI
2. THE HIPPIES
3. SEX
4. ADVERTISING
5. HOMOSEXUALS
6. RELIGION
7. "UNDERNEATHS"

Copyright © 1968,
Thirteen Productions, Inc.

(ST-A-681221)

SD 8178

STEREO

BOB BOOKER & GEORGE FOSTER
PRESENT
THE HANDWRITING ON THE WALL

(THE SOUNDS OF GRAFFITI)

ATLANTIC SIDE 2

1. POLITICS
2. PERSONALITIES
3. CIVIL RIGHTS
4. MORE "UNDERNEATHS"
5. WAR
6. BUMPER STICKERS
7. WHIMSY

Copyright © 1968,
Thirteen Productions, Inc.

(ST-A-681222)

INVASION
WHUS RADIO
INV 1002
THIS SIDE TOO
33⅓ RPM
TOMMY KOENIG
THE REAL STORY

KENT

COMEDIAN SERIES

THE RUDY RAY MOORE ALBUM
RETURN OF DOLEMITE
"Superstar"

A COMEDIAN, INC
ENTERPRISE

STEREO
KST 010
Side 2

A - B - C's
Flys Of The Watermelon
Rotadius
Grunts And Groans Of Love
Grunts And Groans with Clotia

Conceived, Directed & Produced by
R. R. Moore, Assoc. Prod. T. Toney
Executive Producer - Jules Bihari

STAG NIGHT AT THE LODGE
BUZZY GREENE

LAFF-LP
SIDE B

A-5004

JUNE & JANUARY

UPSTAIRS TO KILL

HAS HE GONE

DOUBLE YOUR PLEASURE

Casablanca
MAR. 25 1977
US RADIO
Box
THE WASHINGTON HILLBILLIES
SIDE II
NBLP 1052
(7052-BS)
STEREO
PROMOTIONAL COPY
NOT FOR SALE
1. FATHER KNOWS BEST 2:00
2. BACKTALK 2:12
3. PEANUTOL ("Smooth Sailing" by Steve Gray, Keith Prowse Music (ASCAP):60) :44
4. PHONEMATE #2 :23
5. PRESS CONFERENCE 5:08
6. WELCOME HOME, CARTER ("Welcome Back") by John Sebastian, John Sebastian Music (BMI) :44) 2:50
7. PLAYBACK 2:30
8. WASHINGTON PEACHTREE REEL 2:25
Published by Cafe' Americana, Inc./ Grstby Music (ASCAP)
All selections written by William Minkin and William Sheridan except where indicated.
℗1977 Casablanca Record & FilmWorks, Inc.
Manufactured and Distributed by Casablanca Records, Inc., 8255 Sunset Boulevard, Los Angeles, California 90046. Made in U.S.A.

STEREO

HOW TO SPEAK HIP

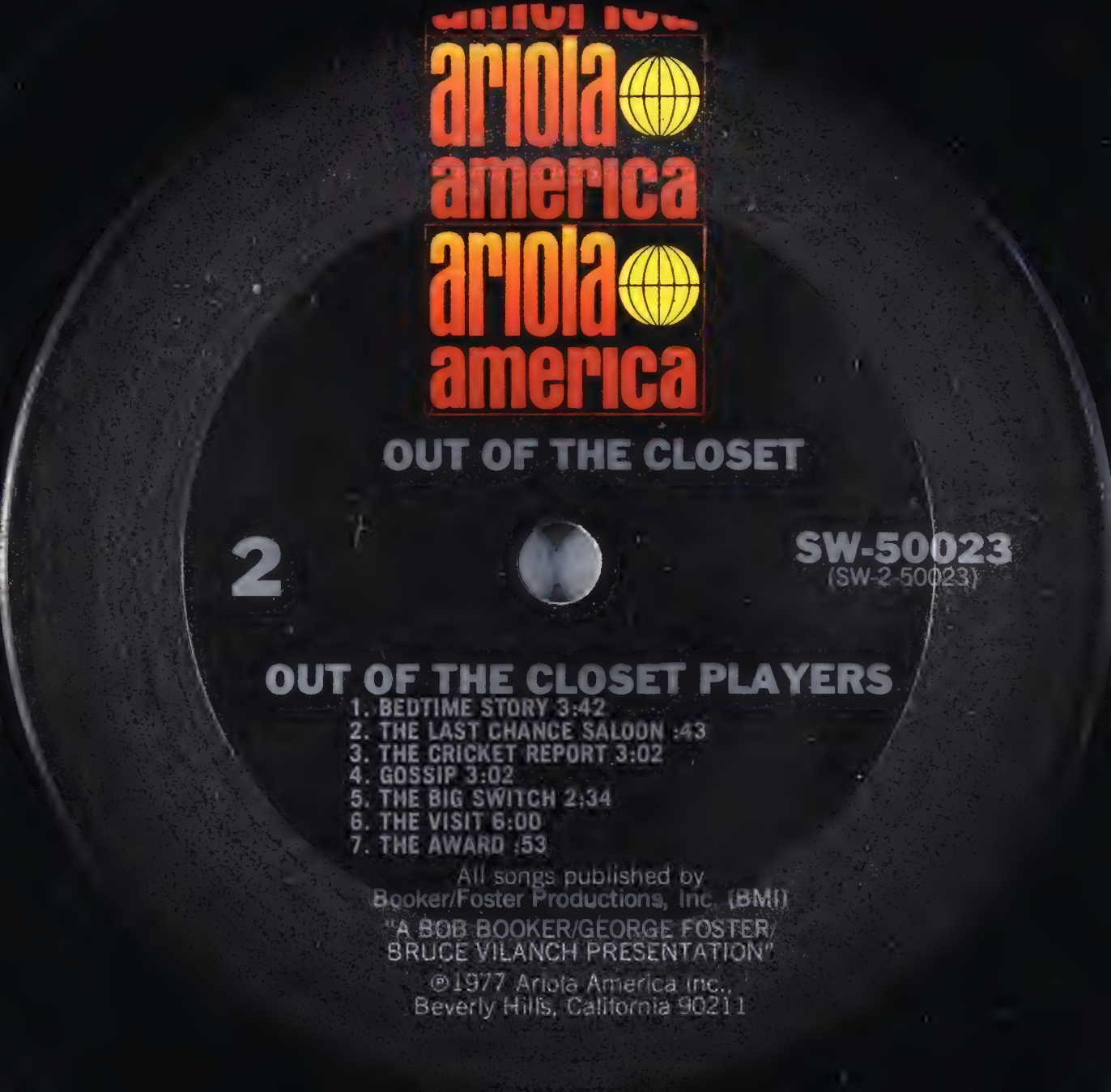
DEL CLOSE and JOHN BRENT

OCS-6205
Side 2

A Stereophonic
High Fidelity
Recording

1. PUT ON, PUT DOWN, COME ON, COME DOWN, BRING DOWN - 5:50
2. COOL - 3:51
3. UNCOOL - 1:00
4. FIELD TRIP No. 1 - 1:30
5. FIELD TRIP No. 2 - 1:12
6. FIELD TRIP No. 3 - 1:15
7. SUMMARY - 1:27

LONG PLAYING HIGH FIDELITY


ariola
america
ariola
america
OUT OF THE CLOSET
2
SW-50023
(SW-2-50023)
OUT OF THE CLOSET PLAYERS
1. BEDTIME STORY 3:42
2. THE LAST CHANCE SALOON :43
3. THE CRICKET REPORT 3:02
4. GOSSIP 3:02
5. THE BIG SWITCH 2:34
6. THE VISIT 6:00
7. THE AWARD :53
All songs published by
Booker/Foster Productions, Inc. (BMI)
"A BOB BOOKER/GEORGE FOSTER/
BRUCE VILANCH PRESENTATION"
©1977 Ariola America Inc.,
Beverly Hills, California 90211

WHO ME? I'M NOT HIM
RICHARD PRYOR

A 198
Side 1

STEREO
S-7651

1. YOU'RE A TRICK
2. SLIPPIN' IN POO POO
3. I'M A NEGRO
4. NEGRO JUDGE
5. CHAIN GANG
6. HIPPY DIPPYS
7. WEASEL
8. DIRECTIONS
9. BLUE EYED DEVIL
10. RELIGION

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WHO ME? I'M NOT HIM
RICHARD PRYOR

A 198
Side 2

STEREO
S-7652

1. SUPER NIGGER
2. PASSIN' GAS
3. COLORED FOLKS
4. ARMY
5. WAR
6. GIT A LITTLE
7. TARZAN
8. BIRTH CONTROL PILL
9. DRACULA
10. FRANKENSTEIN

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jubilee
Presenting
LEE SUTTON (A NEAR-MISS)
JGS-2073
(JGS-2073-B)
SIDE 2
COMEDY
STEREO
Introduces: THE LADY'S A FAKE
LET'S GO COMMERCIAL
COFFEE WITHOUT
TAVERN IN THE TOWN
LEE SUTTON
Accompaniment: Ken Allen (Organ)
Mervyn Garrett (Drums)
Compere Guy Saville
A PRODUCT OF JAY-GEE RECORD CO., INC., N.Y.

SYL-LON Records

S-1002

PART ONE

THIN MAY BE IN — BUT

FAT'S WHERE IT'S AT

TUBBY BOOTS

SYL-LON Records

S-1002

PART TWO

THIN MAY BE IN — BUT

FAT'S WHERE IT'S AT

TUBBY BOOTS

SYL-LON Records

PART ONE

TUBBY BOOTS GOES TOPLESS

SYL-LON Records

PART TWO

TUBBY BOOTS GOES TOPLESS

caedmon

LONG PLAYING • 33⅓ RPM
MICROGROOVE

STEREO
INTENDED FOR
USE ON EITHER MONAURAL
OR STEREO PHONOGRAPHS

HURRAY FOR CAPTAIN JANE !

And Other Liberated Stories for Children

Read by Tammy Grimes

TC 1455-B

Side 2
28:24

1. Dudley and Louise
2. Emily and the Klunky Baby and the Next-Door Dog
3. The Dragon and the Doctor
4. Martin's Father
5. The Sunflower Garden

℗ 1974 Caedmon

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MADE AND PRINTED IN U.S.A.

E.B.

SIDE II

33⅓ RPM

AVENTURAS DE

BATMAN GOZAR

ORIGINAL SOUND RECORDINGS

A TRUCK STOP
IS THE BEST PLACE TO EAT
GENE TRACY

CC 6001
Side 2

STEREO

SWEETHANG
12 MARTINIES (And More)
THE PICCOLO
THE OLD MAIDS (And More)

MUTHA IS HALF A WORD

SIDE B

A-142

Daddy's Nuts
Two Cowboys
Santa Claus
The Madam & Her Daughters
The Milk Company
The Train
The Owl
The Chinaman
Adam & Eve
Assault

Sun Go Down
Sun In The Morning
The Drunk & The Bartender
Hole In The Head
Banging The Blinds
Winchester Cathedral
Mother Fucker
The Sheep
The Blind Woman
The Hangin'

Smell The Sardines

SHE WOULDN'T EAT THE MUSHROOMS

The Funny World of

NORM CROSBY

Recorded Live at the Copacabana

RADIO STATION COPY

SIDE 2
FLM 13106
XEM 112771

1. THE ROMAN EMPIRE
2. ROMEO & JULIET
3. MORE HYSTERICAL TRUTHS
4. WE LIVE IN A GREAT COUNTRY

19:08

Produced by Bob Morgan

EPIC. MARCAS REG. T.M. PRINTED IN U.S.A.

ARE YOU SERIOUS ? ? ?
RICHARD PRYOR

Side 1
A 196

STEREO

1. NIGGER BABYS'
2. PROCESSED HAIR
3. VIRGINS
4. 9 POUND PILL
5. JESSE
6. WAR MOVIES
7. MAFIA
8. HILLBILLIES

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Lighthouse Partnership Investments Ltd.

LAFF RECORDS

ARE YOU SERIOUS ? ? ?
RICHARD PRYOR

Side 2
A 196

STEREO
(5-48-42)

1. G — D
2. GRANDMOTHERS
3. LEROY
4. BAD BREATH
5. DEODORANT
6. BEING BORN
7. MANKIND

℗ © 1976 Northern Voices Ltd./
Lighthouse Partnership Investments Ltd.

© 1971 LAFF Records

RICHARD PRYOR
"CRAPS"—After Hours

A-146
LAFF-LP

SIDE 1

1. GETTIN' HIGH
2. FUCK FROM MEMORY
3. BIG TITS
4. GETTIN' SOME
5. THE PRESIDENT
6. ASS HOLE
7. LINE-UP
8. MASTURBATING
9. RELIGION
10. BLACK PREACHERS
11. BEING BORN
12. BLOW OUR IMAGE
13. BLACK JACK

© 1971 Laff Records

RICHARD PRYOR

"CRAPS"—After Hours

A-146

LAFF-LP

SIDE 2

(3-8421)

1. I SPY COPS
2. SUGAR RAY
3. WHITE FOLKS
4. INDIANS
5. ASS WUPIN
6. GOT A DOLLAR?
7. PRES.'S BLACK BABY
8. DOPE
9. WINO PANTHERS
10. AFTER HOURS
11. 200 LB. ASS
12. CRAP GAME
13. INSURANCE MAN
14. BLACK & PROUD
15. GETTIN THE NUT
16. F—K THE FAGGOT
17. JACKIN' OFF
18. SNAPPIN' PUSSY
19. FARTIN'

TAKOMA

SIDE 2
STEREO

TAK 7067
(TAK 7067 BS)

℗ 1978 Takoma Records

STEVENS & GRDNIC
"SOMEWHERE OVER THE RADIO"

1. UNISEX STEREO 2. MISS INFORMATION
3. JOE BRACKNE 4. FUN & FLESH 5. MARIJUANA HELPER
6. HERMAN 7. MASSAGE PARLOR 8. ROCKO PRODUCTS
9. WE'RE REALLY GONNA MAKE IT THIS TIME
10. DISCO RECORD OFFER 11. TUNING OUT

Published by Stevens Grdnic Music (ASCAP)
Produced by RON STEVENS
All skits and songs written by Stevens & Grdnic
Total Time: 18:00

Distributed by Chrysalis Records, Inc.

Cotillion

SD 9031

A PAUSE IN THE DISASTER
THE SATIRE OF THE CONCEPTION CORPORATION

1. TO BE ANNOUNCED (0:10)
2. BLACK FOR A DAY (5:38)

STEREO TWO

3. CONFESSION (0:39)
4. MULATTO JOE (1:58)
5. YOUR TEACHER AND YOUR FRIEND (2:36)
6. THE COMEDIAN (0:52)
7. NEXT WEEK ON OUR SHOW (0:13)
8. THE FIRST ATHEIST CONGREGATIONAL CHURCH (3:23)
9. THE POPE (3:27)
10. TO BE ANNOUNCED (0:13)

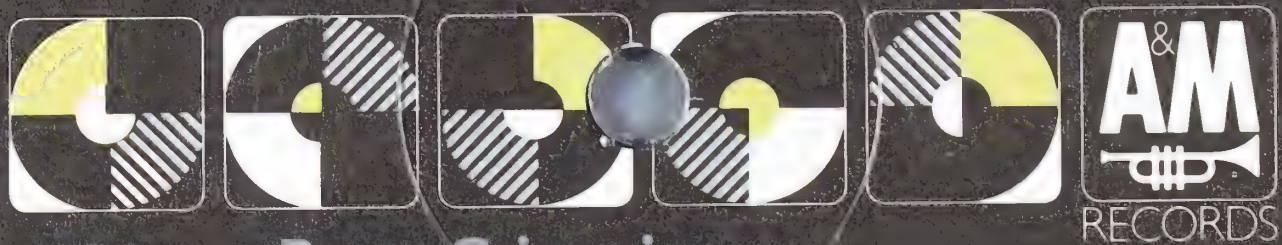
All material written by The Conception Corp. and © 1970 Moveable Gypsy Land, Inc.

(ST-CTN-702008-MO)

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.

Strange Bedfellows
Comedy & Politics
Various Artists

1. **Will Durst** 12:04



SIDE 1

2. **Barry Crimmins** 12:30

SP-5219/Stereo (SP-05219-A)
Produced by John Stronach and Buddy Morra
Associate Producer: Mikki Wolkowicz
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MONTY PYTHON'S
THE MEANING OF LIFE
ORIGINAL SOUNDTRACK RECORDING

MCA RECORDS

MCA-6121
MCA 3464

SIDE 1

RECORD PRODUCED BY
ANDRE JACQUEMIN & MICHAEL PALIN
Songs published by
Kay-Gee-Bee Music Ltd.-PRS
Incidental music:
De Wolfe & Ready Music-PRS
A UNIVERSAL PICTURE
RECORDED IN ENGLAND

℗ 1983 Kay-Gee-Bee
Music Limited

25:01

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MONTY PYTHON'S
THE MEANING OF LIFE
ORIGINAL SOUNDTRACK RECORDING

MCA RECORDS

MCA-6121
MCA 3465

SIDE 2

RECORD PRODUCED BY
ANDRE JACQUEMIN & MICHAEL PALIN
Songs published by
Kay-Gee-Bee Music Ltd.-PRS
Incidental music:
De Wolfe & Ready Music-PRS
A UNIVERSAL PICTURE
RECORDED IN ENGLAND

℗ 1983 Kay-Gee-Bee
Music Limited

27:41

© 1980 MCA RECORDS, INC. MFD. BY MCA RECORDS, INC., 70 UNIVERSAL PLAZA, UNIVERSAL CITY, CALIF 91608

Featuring
Eric Idle & Neil Innes of
MONTY PYTHON

PPSD-08018

BBC records

The best of BBC TV & Radio

Distributed by Gillette-Madison Comm.

33 1/3 RPM
BBC-22377

SIDE 2

FAWLTY TOWERS – "HOTEL INSPECTORS"

STARRING JOHN CLEESE, PRUNELLA SCALES, CONNIE BOOTH AND ANDREW SACHS

Directed by Bobby Spiers
Produced by Douglas Argent
First Broadcast On BBC TV, 1975

© BBC 1979, © BBC 1979

ROUNDER

DUCK'S BREATH MYSTERY THEATRE

SIDE A

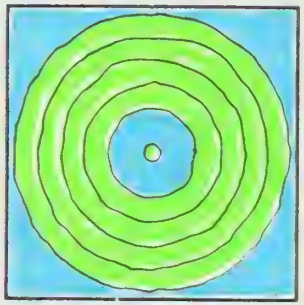
3054
(45514)

"Born To Be Tiled"

1. EITHER WAY IS FINE WITH ME (J. Turner, S. Matthews) 4:51
2. REAL PEOPLE OF THE FUTURE: THE VATICAN DISCO 4:43
3. ASK DR. SCIENCE: FOUR QUESTIONS 1:21
4. MONEY IS A GUN (M. Kessler, J.R. Brody) 1:34
5. MILLIONAIRE BOOTCAMP 6:51
6. WAITING IN THE CAR (J. Turner, T. Barrett) 2:12
7. I'M AN OLD FOLKSINGER (M. Kessler) 2:59
8. THE UNDERWATER WORLD OF JACQUES COUSTEAU 4:43
9. THE DAY THEY PUT LAUGHTER IN PRISON 0:29

All songs published by Five Grown Men Publishing, BMI, except as noted.

℗ 1986 ROUNDER RECORDS CORP.



ROUNDER

DUCK'S BREATH MYSTERY THEATRE

SIDE B

3054
(45514)

"Born To Be Tiled"

1. THE BOOGADOO PLAYERS: A SOUNDAMENTARY 1:20
2. TABOO (M. Kessler, J.R. Brody) 3:32
3. THE BOOGADOO PLAYERS 0:15
4. BURGER WARS 5:42
5. JUST DROPPED IN (TO SEE WHAT CONDITION MY CONDITION IS IN) 3:21
(M. Newbury/Acuff-Rose BMI)
6. THE BOOGADOO PLAYERS: AN UPDATE 0:15
7. THE DAY THEY PUT LAUGHTER IN PRISON II 0:45
8. THE INVASION OF THE MOLE PEOPLE 10:25
9. THE BOOGADOO PLAYERS 0:10

All songs published by Five Grown Men Publishing, BMI, except as noted.

℗ 1986 ROUNDER RECORDS CORP.

REV. DU RITE
RICHARD PRYOR

Mfd. & Dist.
Worldwide by
LAFF RECORDS
4218 W. Jefferson Blvd.
L.A., CA. 90016

A-216
STEREO
SIDE 2
S-8466

ACAPELLA

BED SPRINGS

OPHEDIUS

NEWS CASTERS

JEALOUS HUSBAND

© 1976 Andasol Records, Ltd. &
Cinema Finance Associates, Ltd.

HOLY SMOKE
RICHARD PRYOR

Mfd. & Dist.
Worldwide by
LAFF RECORDS
4218 W. Jefferson Blvd.
Los Angeles, CA.
90016

A-212
STEREO
SIDE 2
S-7876

CHAIRS

TALK SHOW

MAN ON THE SUN

NEGRO SLAVE

GETTIN ANY?

© ℗ 1976 Dade Records Ltd.

SURPRISE RECORDS CORP.

PEARL WILLIAMS

SECOND TRIP AROUND THE WORLD

SIDE 1
33⅓ RPM

SUR-75-A

PEARL WILLIAMS

THE MIDNIGHT SHOW

SURPRISE RECORDS CORP.

PEARL WILLIAMS

SECOND TRIP AROUND THE WORLD

SIDE 2
33⅓ RPM

SUR-75-B

PEARL WILLIAMS

THE LATE, LATE SHOW

StereODDITIES
TRADE MARK SEE U.S. PAT. OFF.
PEGGY LORD
C-1903 B
XTSV 86929
Side 2
"THE LUSTY, TRUSTY BUSTER"
All uncopyrighted material copyrighted by
Fletcher Smith Studios, Inc. 1963
UNBREAKABLE 33⅓ RPM LONG PLAYING
StereODDITIES Inc.

GALE RECORDS

SPICY HUMOR FOR SWINGERS

ANOTHER WORLD OF THE HIP

MARTY GALE

GALE LP-2
33⅓ RPM

SIDE 2

2 AM SHOW

STEREO

Mercury RECORDS

MIKE NICHOLS & ELAINE MAY EXAMINE DOCTORS

SR-60680
Side 2

A Stereophonic High Fidelity Recording

1. CALLING DR. MARX - 2:37
2. THANK YOU VERY MUCH - 2:34
3. OUT OF AFRICA - 3:00
4. BEDSIDE MANNER - 1:12
5. PHYSICAL - 4:45
6. NICHOLS AND MAY AT WORK-4:23

LONG PLAYING HIGH FIDELITY

JACKIE VERNON

THE DAY MY ROCKING HORSE DIED

UNITED ARTISTS RECORDS

STEREO

UAS 6679

SIDE 2

1. YESTERDAY
2. THE SHEPHERD
3. MY VIEWPOINTS ON LIFE
4. PONCE DE LEON
5. THINGS HAPPEN TO ME
6. HOW I GOT INTO SHOW BUSINESS

All spoken word material written by
Danny Davis, Jackie Vernon & Julie Kaye
All spoken word material published by
Vernon-Davis Publishing Corp.
(ASCAP)

UNITED ARTISTS RECORDS, INC., A TRANSAMERICA CORPORATION, NEW YORK, N.Y. 10019 • MADE IN U.S.A.

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Produced by Johnny Brennan & Kamal For Promotional Use Only - Not For Sale
All tracks
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RECORD 1
SIDE A

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RECORD 1
SIDE B
Mercury

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Ⓟ 1975 LAFF Records

SIDE 2

A-190
(S-4792)

SLAPPY WHITE
FOR
VICE-PRESIDENT

CHESS®

PIGMEAT MARKHAM

IF YOU CAN'T BE GOOD, BE CAREFUL!

Side 2
14487-S

Electronic
Stereo

1. READING AND WRITING	9:00
2. THE PREACHER	9:00
3. THE BACHELOR APARTMENT	6:20

LPS-1505

MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616

RED BOOT RECORDS

RB 200

Called by: Don Williamson
Rt. 8, College Hills
Greeneville, Tn. 37743

DON WILLIAMSON

"Grand Old Flag"

Opener, Middle break, Closer
SIDES FACE! GRAND SQUARE!
IT'S A GRAND OLD FLAG A HIGH FLYING FLAG
FOREVER IN PEACE MAY YOU WAVE,
THE EMBLEM OF THE LAND I LOVE
THE HOME OF THE FREE AND THE BRAVE, (ALLEMANDE LEFT)
WELL YOU CURLIQUE AT HOME THE BOYS RUN RIGHT
LEFT ALLEMANDE COME BACK AND PROMENADE.
SHOULD AULD AQUAINTANCE BE FORGOT
KEEP YOU EYE ON THE GRAND OLD FLAG.

Figure: twice for heads, twice for sides:
4 LITTLE LADIES CHAIN ACROSS TURN THE GIRLS AND THEN
THE HEADS FLUTTERWHEEL ACROSS YOU GO,
WHEN YOUR THRU YOU STAR THRU, PASS THRU AND CIRCLE 4
BREAK AND MAKE A LINE GO UP AND BACK,
THEN YOU STAR THRU, PASS THRU, TRADE BY AND THEN
PASS THRU SWING THE CORNER PROMENADE AND GIRLS (BOYS, ETC.) SING,
SHOULD AULD AQUAINTANCE BE FORGOT
KEEP YOUR EYE ON THE GRAND OLD FLAG.
Tag: KEEP YOUR EYE ON THE GRAND OLD FLAG.
Alternate break: 4 ladies promenade, box the gnat, do sa do, circle left, allemande, weave, do sa do, promenade, (repeat last 2 lines.)

Produced By – Red Boot Record Co., Rt. 8, College Hills Greeneville, Tennessee 37743

RED BOOT RECORDS

RB-150
Called By Don Williamson
Greeneville, Tennessee

Don Williamson

White Christmas No. 2

Opener, Middle Break, Closer:
SIDES FACE: GRAND SQUARE
I'M DREAMING OF A WHITE CHRISTMAS
JUST LIKE THE ONES I USED TO KNOW,
WHERE THE TREE TOPS GLISTEN AND CHILDREN LISTEN
TO HEAR SLEIGH BELLS IN THE (HEADS FACE: GRAND SQUARE)
I'M DREAMING OF A WHITE CHRISTMAS
WITH EVERY CHRISTMAS CARD I WRITE,
MAY YOUR DAYS BE MERRY AND BRITH
AND MAY ALL YOUR CHRISTMASES BE WHITE.

Figure: Twice for heads. Twice for sides:
HEADS (SIDES) RIGHT AND LEFT THRU TURN THAT GIRL AND FLUTTERWHEEL NOW
FULL AROUND AND SWEEP A QUARTER MORE,
PASS THRU AND STAR THRU AND THEN RIGHT AND LEFT THRU
TURN THAT GIRL AND FLUTTER WHEEL GO FULL AROUND,
SWEEP A QUARTER MORE PASS THRU AND TRADE BY'
SWING THAT CORNER LADY PROMENADE,
MAY YOUR DAYS BE MERRY AND BRIGHT
AND MAY ALL YOUR CHRISTMASES BE WHITE.

Alternate middle break:
ALLEMANDE LEFT THAT CORNER DO SI DO THE PARTNER
GENTS STAR LEFT GO ONCE AROUND YOU KNOW,
PICK UP PARTNER ARM AROUND, STAR PROMENADE THE TOWN
AH HEAR THE SLEIGHT BELLS IN THE SNOW,
GIRLS STEP OUT AND BACKTRACK MEET PARTNER BOX THE GNAT NOW
PULL BY LEFT ALLEMANDE AND PROMENADE,
(REPEAT LAST TWO LINES ABOVE.)

Produced By—Red Boot Record Co., Rt. 8, College Hills
Greeneville, Tennessee 37743

RED BOOT RECORDS

RB 227

Called By: Ralph Silvius
Modesto, Calif.

RALPH SILVIUS

"Louise"

Opener: (Middle break and closer if desired).
CIRCLE LEFT!
EVERY LITTLE BREEZE SEEMS TO WHISPER LOUISE
EVERY LITTLE BIRD SEEMS TO TWITTER LOUISE,
LEFT ALLEMANDE WE'LL ALL DO SA DO
LET THE BOYS STAR LEFT AROUND THE RING YOU GO,
TURN THRU AND THEN DO A LEFT ALLEMANDE
SWING YOUR GIRL AND PROMENADE HER AGAIN,
COULD IT BE TRUE A GIRL LIKE YOU COULD
LOVE ME LOUISE . . .

Figure: Twice for heads, Twice for sides.
THOSE HEADS (SIDES) PROMENADE GO HALF WAY AROUND
LEAD RIGHT AND CIRCLE TO A LINE,
WALK RIGHT UP AND BACK AND DO A RIGHT AND LEFT THRU
YOU FLUTTERWHEEL NOW SWEEP A QUARTER TOO,
PASS THRU AND SWING WITH THE CORNER AND THEN
LEFT ALLEMANDE AND PROMENADE A NEW FRIEND,
COULD IT BE TRUE A GIRL LIKE YOU COULD LOVE ME LOUISE.

Tag: I WONDER COULD IT BE TRUE A GIRL LIKE YOU COULD LOVE ME LOUISE

Optional Middle Break, Closer:
HEADS IN GRAND PARADE!
EVERY LITTLE BREEZE SEEMS TO WHISPER LOUISE
THE BIRDS IN THE TREES SEEM TO TWITTER LOUISE,
EACH LITTLE ROSE TELLS ME HE KNOWS I
LOVE YOU, LOVE YOU,
EVERY LITTLE BEAT THAT I FEEL IN MY HEART
SEEMS TO REPEAT WHAT I FELT FROM THE START,
COULD IT BE TRUE A GIRL LIKE YOU COULD LOVE ME LOUISE . . .

Produced By — Red Boot Record Co., Rt. 8, College Hills Greeneville, Tennessee 37743

Time 3:37

Music By
Red Boot
Sound

RB-200A

Key Of
Eb

THE GRAND OLD FLAG

(CALLED BY)

DON WILLIAMSON

Dist. By Red Boot Records, Don Williamson, Rt. 8, College Hills, Greeneville, Tenn. 37743

RED BOOT RECORDS
Time 3:37
Music By Red Boot Sound
RB-200B
Key Of Eb
THE GRAND OLD FLAG
INSTRUMENTAL
Dist. By Red Boot Records, Don Williamson, Rt. 8, College Hills, Greenville, Tenn. 37743

Time 3:47
MUSIC BY
RED BOOT

RB 150-A
Key C

WHITE CHRISTMAS #2

CALLED BY

DON WILLIAMSON

Dist. By Red Boot Records, Don Williamson, Rt. 8, College Hills, Greeneville, Tenn. 37743

Time 3:47

RB 150-B
Key C

WHITE CHRISTMAS #2

MUSIC BY
RED BOOT SOUND

Dist. By Red Boot Records, Don Williamson, Rt. 8, College Hills, Greeneville, Tenn. 37743

Time: 3:42

Music By Red Boot Sound

RB-227A

LOUISE

CALLED BY

RALPH SILVIUS

Dist. By Red Boot Records, Don Williamson, Rt. 8, College Hills, Greeneville, Tenn. 37743

Time: 3:42

Music By
Red Boot
Sound

RB-227B

LOUISE
INSTRUMENTAL

Dist. By Red Boot Records, Don Williamson, Rt. 8, College Hills, Greeneville, Tenn. 37743

step

...ns

STEP TRACKS

Side A — Warm Up

1 Leo — **Best Foot Forward**
2 Leo — **I Can See Clearly N**

Stepping

3 Leo — **Rock Steady**
4 Leo — **Keep Doin' It**
—TSOP
—The Hustle
—Pick Up The Pieces
5 Leo — **Share Your Love**
6 Leo — **Demonstrate Your L**
7 Leo — **We Can Work It Ou**
8 Leo — **Then Came You**
9 Leo — **Everyday People**

Total Time Side 1- 45 Minutes

Side B features the instrumen of Side A

Total Time Side 2 - 45 Minutes
Total Time Both sides - 90 minut

Playback in Normal Position For Best R

Executive Producers: Richard Petty and
Produced By: Leo
Mixed and Edited By: Paul Buijsman
Cover Design and Concept By: Jeff Lee

STEP TRACKS

SIDE A	BPM
1 Best Foot Forward	135
2. I Can See Clearly Now	142
3. Rock Steady	121
4 Keep Doin' It	123
—TSOP	
—The Hustle	
—Pick Up The Pieces	
5 Share Your Love	123
6. Demonstrate Your Love	123
7 We Can Work It Out	125
8. Then Came You	125
9 Everyday People	126

SIDE B FEATURES
THE INSTRUMENTAL
VERSION OF SIDE A

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1-800-777-RIAT

step tracks

SIDE A
45 MIN

CHROME
ABB1063

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P.O. Box 550, Gaithersburg, MD 20884-0550
1-800-777-BEAT

step tracks

SIDE B
45 MIN

CHROME
ABB1063

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P.O. Box 550, Gaithersburg, MD 20884-0550
1-800-777-BEAT

rock

Droge, Pete

2001 Mixes

PETE DROGE

2001 mixes

CONTACT:
michaelhausman@earthlink.net

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PETE DROGE

2001 mixes

1 small time blues
2 train love to stay
3 she got the potion
4 all lit up
5 do be true
6 things will change and go my way
7 hard to tell you
8 above it all
9 bring up the failure
10 lilly wants a mountain
11 live this out

contact: michaelhausman@earthlink.net
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PETE DROGE • 2001 mixes
PETE DROGE • 2001 mixes

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KILEY DEAN

of

- BACK UP VOCALIST FOR BRITNEY SPEARS DURING HER FIRST 2 WORLDWIDE TOURS
- HAS PERFORMED ON THE GRAMMY'S, TRL AND THE AMERICAN MUSIC AWARDS

KILEY DEAN

sampler

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1. MAKE ME A SONG
2. AMERICA
3. CROSS THE LINE
4. KEEP IT MOVIN
5. BETTER THAN THE DAY
6. LOVIN YOU
7. I'M BUSY

beat club

KILEY DEAN sampler

KILEY DEAN

sampler

1. MAKE ME A SONG
2. AMERICA
3. CROSS THE LINE
4. KEEP IT MOVIN
5. BETTER THAN THE DAY
6. LOVIN YOU
7. I'M BUSY

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KILEY DEAN sampler

beat club

DA HOT GIRLZ

RADIO (CLEAN)
CLUB (DIRTY)
INST.
ACCAPELLA

START SCRAPPIN'

Published By: Tony Mercedes Music/WB/Indieglo (ASCAP) Cadalac Blac (BMI)

Written By: Coronda "BIG BLAC" Irvin
Gloria "GLO" Ramsey & Daphene "KALI SLIM" Vickers
Recorded At: The Kitchen Studios, Dallas TX.
Produced By: John "JP" Painter

TONY MERCEDES RECORDS

CP 2000 TONY MERCEDES RECORDS 601 N. CENTRAL, ATLANTA, GA. 30354 (404)767-3323

KAREEM RUSH

"Hold You Down (Promises)"

(B. Honeycutt, M. Jamison)

1 Main Version 3:51

2 Instrumental 3:51

3 A cappella 3:46

Produced by Floyd Howard &
Kiyamma Griffin for Flyy Inc

Co-produced by Mechalie Jamison
for Rich America Productions

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KAREEM RUSH Hold You Down (Promises)

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BIG•RUSH entertainment

www.bigrushentertainment.com

RICH

www.richamerica.com

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KAREEM RUSH Hold You Down (Promises)

Barkays

Everybody Wants That Love

WITH RAP(4:53)

NO RAP (4:51)

Terry Harris, Marcio M. Galloway
Aldowa Music Publishing (BMI)
Nelsong Publishing (BMI)

Produced by
Larry Dodson &
Bryan Smith
Arranged by Bryan Smith
& Terry Harris

Curb D-1261 CURB RECORDS

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Soul Finger '96" (3:09)

Jimmy King, Phalon Jones, Carl Cunningham,
Ben Cauley, Ronnie Caldwell, James Alexander
Irving Music, Inc. (BMI)

Produced by Larry Dodson,
Kurt (KC) Clayton, Bryan
Smith, and The Barkays
Arranged by Larry Dodson,
Kurt (KC) Clayton and
Bryan Smith

Barkays

Everybody Wants That Love

Terry Harris, Marcio M. Galloway
Aldowa Music Publishing (BMI)
Nelsong Publishing (BMI)

WITH RAP (4:53)
NO RAP (4:51)

Produced by Larry Dodson and Bryan Smith
Arranged by Bryan Smith and Terry Harris

Soul Finger '96™ (3:09)

[illegible]
Ben Cauley, Ronnie Caldwell, James Alexander
Irving Music, Inc. (BMI)

Produced by Larry Dodson, Kurt (KC) Clayton,
Bryan Smith, and The Barkays
Arranged by Larry Dodson,
Kurt (KC) Clayton and
Bryan Smith

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CURB
BARKAYS EVERYBODY WANTS THAT LOVE
Curb D 1261
BARKAYS EVERYBODY WANTS THAT LOVE
CURB

John Hughes Project

1. Gliding 2. Dancing In The wind
3. Opus # 3 (Mistrial) 4. Horizon
5. Slipstream 6. Come Away
7. Casa Tora 8. Lament
9. The Phoenix 10. Becalmed

LAVA

COMPACT disc DIGITAL AUDIO

Contact Kevin Weaver (310) 205-5788
kevin.weaver@atlantic-recording.com
Vice President, A&R/Soundtracks
Lava/Atlantic Records

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John Hughes Project

1. Gliding
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John Hughes Project

John Hughes Project

THE BOUNCING SOULS

1. ¡OLE!
2. 15 second snippet
3. 10 second snippet

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86550-2S1

We drink beer & wear Adidas!

THE BOUNCING SOULS

1. **¡OLE!**
2. **15 second snippet**
3. **10 second snippet**

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86550-2S1

¡OLÉ!

¡Olé! Bouncing Souls no one can beat us
we drink beer and wear Adidas
anywhere we get the itch
it's off to find a proper pitch
Lace your Sambas get on out
off we go to kick it about
win or lose we're having fun
and we won't quit until we're done
We got heart when we play
we'll take you on any day

taken from the album

HOPELESS ROMANTIC
86550-1/2

THE BOUNCING SOULS ¡OLE! 86550-2S1T

2 GUTTA

Bmg Bmg Bam Bam

RADIO
STREET
ACAPELLA
INSTRUMENTAL

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6 03957 22264 0

blink-182 STAY TOGETHER FOR THE KIDS **3:59**

Written by blink-182
Produced by Jerry Finn
Mixed by Tom Lord-Alge

www.blink182.com
www.mcarecords.com

From the blink-182 album, Take Off Your Pants And Jacket 088 112 627-2

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blink-182 STAY TOGETHER FOR THE KIDS

blink-182 STAY TOGETHER FOR THE KIDS

B2K Mastered Songs
(3/7/2001)

1. B2K Is Hot 3:35
2. Hey Little Lady 3:56
3. Here We Go Again 4:09
4. Come On 4:08
5. Your Girl Chose Me 2:53
6. Not Finished 4:27

B2K

B2K Mastered Songs

3/7/01

EPIC

B2K

B2K Mastered Songs
3/7/01

EPIC

CHEVELLE

"The Clincher"

Version 103

EPIC

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CHEVELLE

"The Clincher"

Version 103

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eels

"Rotten World Blues" (2:43)

Mastered 01/10/02

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"Rotten World Blues"

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eels

"Rotten World Blues"

DREAMWORKS

Michael Watts
PRESENTS

SWISHA HOUSE

FEATURING:
Slim Thug,C-Note, Lil Mario
SPM, Archie Lee, Lester Roy
Sabwarfare, Big Tiger, J-Dog
Big Pic, Lil Ron, PJ.
Ron C, A.D.

.HAY HAY HAY
.BOPPIN BITCHES
.STILL THUGGIN
.DOWN SOUTH G'S
.F**K SUMTIN, SUCK SUMTIN
.REAL PLAYA 4 YA
.PEEP THE PICTURE
.NAME OR FAME
.GHETTO IN THE SKY

.THE DAY HELL BROKE LOOS
.PLAYA MADE
.BIG BALLIN' SHOT CALLIN;
.CAN'T STOP FROM BALLIN'

THE DAY HELL BROKE LOOSE

SCREWED

depeche mode

a pain that I'm used to

club promo Bong LCD 36

COMPACT disc DIGITAL AUDIO

01 A Pain That I'm Used To - (Bitstream Spansule Mix)
02 A Pain That I'm Used To - (Bitstream Threshold Mix)
03 A Pain That I'm Used To - (Extended Project Mix)
04 A Pain That I'm Used To - (Goldfrapp Remix)
05 A Pain That I'm Used To - (Jacques Le Cont Dub)
06 A Pain That I'm Used To - (Jacques Le Cont Vocal Mix)
07 A Pain That I'm Used To - (Level 1 Mix)
08 A Pain That I'm Used To - (Level 3 Mix)
09 A Pain That I'm Used To - (Extended Dance Mix)
10 A Pain That I'm Used To - (Telex Club Mix)
11 Newborn (Foster Remix)

SCREW

ANYTIME
BRYAN MCKNIGHT

NICE N SLOW
USHER

RIGHT WRONG
KEITH SWEAT

YIPPIE YI YO
PUBLIC ANNOUN

ALL I DO
S.F.P.

LOVE FOR LIFE
K.CI & JOJO

MY BABY
SAM SALTER

AM I DREAMING
OL SKOOL/XSCAPE

DOOR 1,2,3
LSG

SEX ON MY MIND
SET IT OFF

NO, NO, NO
DESTINY CHILD

NOW FOREVER
K.CI & JOJO

SEX ON MY MIND